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# KICK

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The Art Of  
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PSYCHOLOGY  
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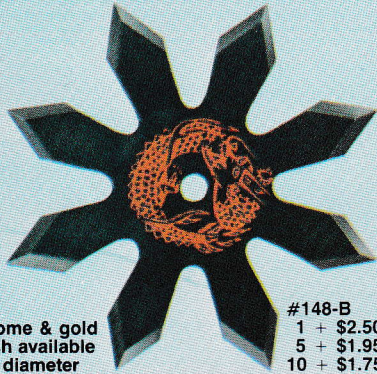


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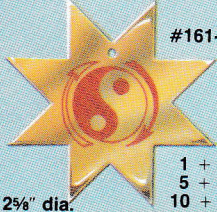
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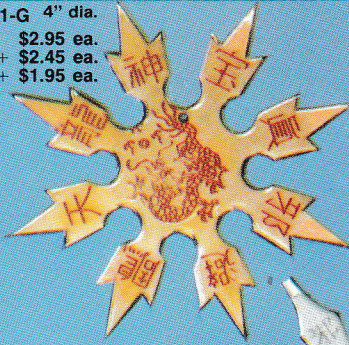


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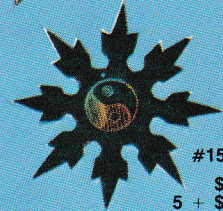


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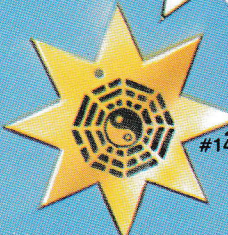
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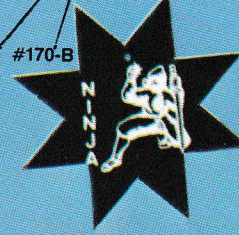
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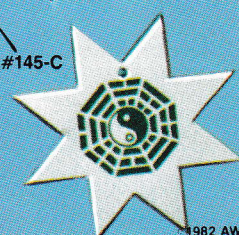
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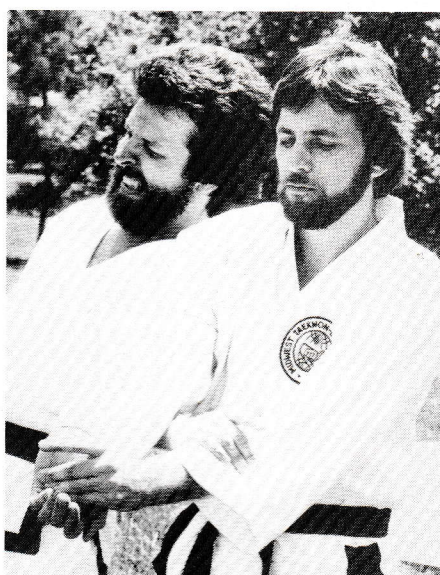
# KICK

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Washed by the setting sun, two karateka take fighting positions with the bo and sai above the Pacific. Cover photo by Ed Ikuta from an original concept of Robert Teller, author of this month's story on Okinawa's weapons.

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Letters to the editor should, when possible, be typed double-spaced and sent to *Kick*, 7011 Sunset Blvd., Hollywood, Ca. 90028, and include the writer's name and address. As an added service to our readership, we are willing to answer a reader's questions about the martial arts in this section. However, the reader must limit his questions to one per letter. We regret that the volume of mail makes personal replies impossible.

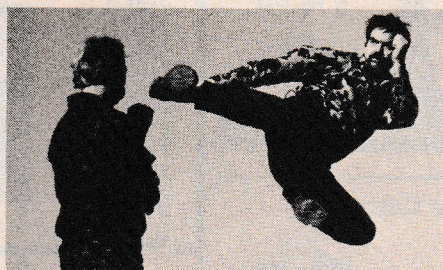
## HIGH FLYING PRAISE FOR JUMPING KICKS

I have been reading *Kick* with interest since its inception. In your September issue, I ran across "Jumping Kicks: Are They Valid For Self-Defense?" by Dr. John La Tourrette. I would like to commend your magazine for this outstanding article on such an important facet of tae kwon do. I appreciate the fact that La Tourrette presented two sides of jumping kicks, and had examples from both sides in his analogies.

I also enjoyed La Tourrette's method of using actual case histories to explain theories, concepts and their applications to fighting and training realistically.

I did notice one typographical error. The quote attributed to Mao Tze Dong is from Mao Tze-Tung's book, *On Guerilla Warfare*, translated by Brigadier General Samuel B. Griffith in 1961. In spite of that, I was particularly impressed with La Tourrette's knowledge of psychology and modern warfare. His article goes beyond how-to-kick and into the more advanced realm of strategy and tactics. I look forward to reading more in the future.

Major Robert Larson (USMCR, ret.)  
Salt Lake City, Utah



I started studying tae kwon do in 1974—and I was impressed by the article on flying kicks by Dr. John La Tourrette. This article on practical flying kicks for use in the street was the best of the issue. As a student of tae kwon do, I'd like to see more about its fantastic kicks.

Bob Rice  
Boise, Idaho

To address Major Larson's point on the typographical error, we are dealing in this situation with the most common problem in publishing a monthly magazine covering the

martial arts. This problem is romanization—the adaptation of characters, or the ideograms that comprise the core of many written Asian languages into a suitable English form. Mao Tze Dong is the New Latin, or pin-yin translation of the Chinese leader's name, which is currently accepted by the Chinese themselves. (This recent change was aimed at transliterating the Chinese into an English form that approximates the phonetic pronunciation of the language. Hence Peking is now Beijing.)

## SHORIN RYU ODYSSEY

In regards to the article, "Shorin Ryu Odyssey: The Travails of Ansei Ueshiro," a number of spelling errors were made. For one, the proper spelling is Chotoku *Omine*, not Omini. Likewise, Joseph Carbonara is incorrect; it should be Carbonara. The paragraph also leads the reader to believe that Joseph Carbonara is dead.

Well, I am alive and healthy and following in the footsteps of my teacher, Chotoku Omine, who is deceased. Please note that traditional values and methods are continuing in shorin ryu, with the emphasis on kata in the hope that students can become, morally and spiritually, stronger human beings. Not to become a means of destruction or an overly competitive individual, but to become a true martial artist with dignity and integrity with a clearer understanding of one's self. Thank you.

Joseph Carbonara  
East Northport, New York

## POOR OFFICIATING AT U.S. TOURNAMENTS

We have a problem in the United States with poor officiating at martial arts tournaments. Being a member of the navy, I have had the opportunity to study—and be an official in—tournaments overseas. I have noticed that these tournaments are always run under strict adherence to tradition.

Concerning this problem, I have noticed the generally poor quality of black belt officials. There are numerous black belts—and their equivalents in other traditions—who don't seem to understand the role an official plays in a tournament.

Some of these weak spots concern officiating during free sparring. Often, officials in U.S. tournaments fail to move around the sparring area to obtain a full view of the action. Officials must freely move about to be able to observe all the points and the exchanges of technique.

Another weak area in American tournaments is the enforcement of rules limiting light contact. I have personally seen officials allow lower belts to strike and kick at each

Continued on page 6



# Kickback

other's heads. (When lower belts spar in competition the only part of their body available for a point is the upper body area and the side of the upper body). When officials let lower belts get away with this type of conduct without being penalized, injuries result. For advanced belts free-sparring in competition, there is partial contact to the head, yet all too often what I see is a full-contact match.

The tournament sponsor should watch this aspect of his tournament very closely. When he sees an official doing a poor job, the sponsor should replace him. This may seem harsh; yet something must be done to enhance the quality of officiating in the United States. Also, in free sparring, there should be a senior instructor to act as an arbitrator to make sure the rules are enforced and to settle all disputes that might arise. This would cut down on quarreling or indecision among officials—and participants.

Forms competition has also created some problems, particularly with free style forms. I suggest that officials in this portion of the tournament try and evaluate the whole sequence of events during a form competitor's performance:

a. To start off, observe the presentation the performer gives of himself and the form he is about to perform on the floor. Observe the performer, his tone of voice, his stance in addressing the officials.

b. Watch the performer for balance, strength, grace, and if the form can be utilized in either a defensive or offensive manner.

c. Observe the performer's physical condition after the performance. Are they breathing or sweating excessively?

d. Seat the judges officiating the forms event with the senior official in the center to allow him to control the activities. If an inexperienced official runs the show, the forms division will not be run in a correct manner; the head official will be unsure of himself—an attitude that will carry over to other judges and the competitors as well.

I also believe that instructors should take heed of their student's abilities to officiate in tournaments—prior to advancing them at certain rank levels. If a person wishes to participate in tournaments as an official, he should have this knowledge—especially before being advanced in rank. For individuals unconcerned with tournaments, this rule need not be enforced.

If these deficiencies were corrected, I feel we would enjoy a higher quality at martial arts tournaments—nationwide.

Stanley C. Hunt  
San Diego, California

## ISSHIN RYU HISTORY

I am writing in response to Richard Owen's letter which appeared in "Kickback" in the

August '82 issue.

I believe I may be of some help to him in his quest for isshin ryu history. I am a fellow practitioner of the style and have been studying its history for quite some time.

Michael Dobyns  
7210 Shawnee Way  
Colorado Springs, Colorado 80915

## NINJA NINJA NINJA

I would like to congratulate you for producing the finest martial arts magazine on the market. I would also like to know how I can get in touch with Stephen Hayes, the only American student of Dr. Maasaki Hatsumi? I am extremely interested in studying ninjutsu at one of his Shadows of Iga dojo.

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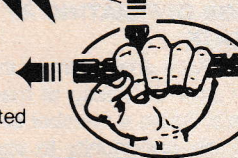
## STEVE SHEPHERD AND THE PKA

For some time I have read about Steve Shepherd and his conflicts with the Professional Karate Association.

I finally got the chance to see Shepherd on television against John Moncayo. I was em-

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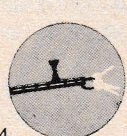
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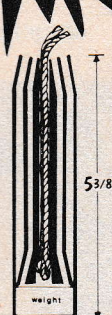
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barrassed by the whole WKA card, and by Shepherd in particular.

The announcers kept saying Shepherd was the best full contact karate fighter in the world. But his kicks were the worst I have ever seen! Then they mentioned Shepherd wanted to fight Marvin Hagler. Steve Shepherd looked to me like a second-rate, *amateur* boxer, but if that fight could be arranged, please give me advanced notice so I can take out an insurance policy on him.

In the meantime, I will continue to watch PKA karate every week on ESPN. I can see now why they've been able to make it so far without "great champions" like Steve Shepherd.

T.O. Bulscheister  
Denver, Colorado

#### OAK TREE EDWARDS & STEVE SHEPHERD

This letter is written to clear up some misconceptions concerning the exhibition fight between Demetrius "Oak Tree" Edwards, the then PKA Heavyweight champion, and Steve Shepherd of West Palm Beach, Florida.

Steve Shepherd contacted Oak Tree and myself, Bill McDonald, with an idea on how he and Oak Tree could make some money. Steve said he would like to fight Demetrius in a 10-round fight in West Palm Beach, Florida. He felt it would be good PR for himself, and Demetrius would be paid very well. He quoted a

price which was a considerable sum of money for an exhibition fight.

At the time we were contacted by Steve, Demetrius was weighing 195 pounds, his current fighting weight. Steve threw in the stipulation that Demetrius would have to lose 20 pounds, coming down to 175 pounds; and he would pump up, trying to weigh in as close to 170 pounds as he could so there would be very little weight difference. After giving it a lot of thought, Oak Tree and I decided to take the fight.

Oak Tree began strenuous training and cutting back on his diet, trying to lose the 20 pounds. When we arrived in Florida for the fight, Demetrius was about eight pounds over the 175 pound limit. From 11:00 p.m., the night before the fight, up until 1:00 a.m., the morning before the fight, Steve's partner, Jerry, was having Demetrius jump rope continuously in a non-air conditioned, extremely hot school trying to sweat off the extra pounds. Demetrius finally got down to 176 pounds, after several hours of jumping rope. Jerry said let's go with it; that 176 pounds was close enough considering that Demetrius was weighing with shorts and shoes.

Demetrius was feeling a little nauseated, not only from not eating, but also sweating out eight pounds, which he literally did. Oak Tree went into the fight that night mentally and physically enervated from the tremen-

dous loss of weight, particularly water weight, that close to the fight. In looking at the film, it is our opinion that Oak Tree won. We realized, when taking the fight—and it was pretty much insinuated that unless Oak Tree knocked Steve out—the outcome of the fight would be a home town decision. We had people come up to us prior to the fight, tell us who the judges were, and ask me if I was going to let Oak Tree fight, knowing all of the judges were from West Palm and were directly linked with Steve.

Oak Tree and I are not apologizing for the loss. It was a money fight, a pay day for Oak Tree. The fight was put down as an exhibition, a decision given only for the PR of Steve. We understood this before we accepted the fight. We only want the record clear—there was no 30 or 40 pound weight difference, as stated in a magazine article I read. Steve's partner, Jerry said that Steve was up to about 170 pounds for the fight; Demetrius was down to 175 pounds (176 at the maximum), so there was very little weight difference. I also want to point out that Steve was up in weight, which was to his advantage, where it was to Oak Tree's disadvantage to lose so much weight. Oak Tree was definitely weak in the last couple of rounds from the weight loss.

Even so, I say Oak Tree won the fight,

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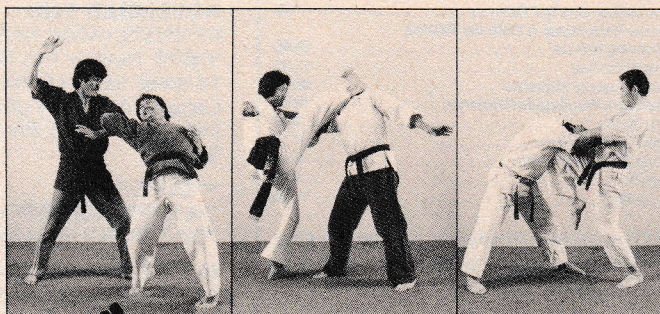
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# Calendar

Our calendar of events is presented at no cost as a public service to martial arts promoters, competitors, and enthusiasts. For an event listing, with our compliments, please send your press release or announcement at least three months in advance to: Calendar, Kick Magazine, 7011 Sunset Boulevard, Hollywood, California 90028.

Those events indicated in bold typeface are National Karate Circuit Regional and National Championships, from which black belt winners will be seeded into the National Finals Karate Tournament in November. For information regarding this circuit contact Dan Kennedy, 825 North Kansas Ave., Topeka, KS 66607.

## NOVEMBER 7th

UNITED STATES KARATE CHAMPIONSHIPS. Contact Solomon Kaihewalu, 1732 N. Tustin Ave., Orange, CA 92665; (714) 538-8277.

KRANE NEW HAMPSHIRE TOURNAMENT OF CHAMPIONS. Keene State College, Keene, NH. Contact Ed Budd, 26 Maxwell Lane, Bangor, ME 04401; (207) 945-5583.

KARATE CHAMPIONSHIPS, Kenowa Hills High School Gymnasium, Grand Rapids, MI. Contact Gene Wudkewych, 937 Evergreen, S.E., Grand Rapids, MI 49507; (616) 243-4627 or 531-9180.

## NOVEMBER 12th

\*\*\*\*IKBA JR. WELTERWEIGHT CHAMPIONSHIP. Guadalajara, Mexico.

## NOVEMBER 13th

1982 MIAMI INTERNATIONAL OPEN. Hollywood Sports Auditorium. Hollywood, FL. Contact Richard Rosencarnz, International Tae Kwon Do, 12199 S. Dixie Highway, Miami, FL 33156; (305) 235-5716.

## NOVEMBER 14th

PENNSYLVANIA KARATE CHAMPIONSHIPS. Holiday Inn, New Kensington, PA 18 miles east of Pittsburgh. Contact Frank Caliguri, Academy of Martial Arts, 1719 Fifth Ave., Arnold, PA 15068; (412) 335-9300.

\*\*\*SUPERSTAR CHAMPIONSHIP/ROCKY MOUNTAIN TOP TEN TOURNAMENT. Denver, CO.

EVERHART'S 5th TRI-AREA KARATE AND KUNG-FU CHAMPIONSHIPS. Hyatt Regency Hotel, Regency Grand Ballroom, 400 New Jersey Ave., N.W., Washington, DC. Contact Robert E. Everhart, Everhart's Nippon Kenpo Karate Do, 530 - 7th St., S.E., Washington, DC. 20003; (202) 528-3100.

NAS NORTH ISLAND USA GOJU KARATE OPEN. North Island Nava! Air

Station Gym, San Diego, CA. Contact: Louis Livatino, (714) 426-4951 or Garry N. Klaus, (714) 437-5811.

## DECEMBER 4th

\*5th ANNUAL SOUTH BAY KARATE CHAMPIONSHIPS, Seaside High School, Seaside, CA.

## DECEMBER 5th

\*\*\*KESCO KLASSIC/ROCKY MOUNTAIN TOP TEN TOURNAMENT. Denver, CO.

1982 EAST COAST KARATE CHAMPIONSHIP OF CHAMPIONS. Bishop Ford High School, 500 19th Street, Brooklyn, New York, 11215. Featuring A Special Division Open To All Male & Female Black Belts Who Have Placed First In Sparring In A US Or International Tournament. Contact Tony Lau or Archie Rullan, Ying Yee Kwoon, 305 Roebling Street, Brooklyn NY 11211; (212) 384-8166 (Evenings); (212) 862-1180 (Days).

7th ANNUAL ONTARIO PROVINCIAL OPEN KARATE CHAMPIONSHIPS. Hamilton Convention Center, Hamilton, Ontario, Canada. Contact Armie Rizzo, 106 Cranbrook Drive, Hamilton, Ontario, Canada L9C 4S8; (416) 385-1965.

## DECEMBER 10th

\*\*\*\*IKBA HEAVYWEIGHT AND MIDDLE-WEIGHT CHAMPIONSHIPS. Culver City, CA.

## FEBRUARY 18-20

1983 BUDWEISER CHICAGO OPEN. Ramada Inn (O'Hare), Des Plaines, Illinois. Contact: American Karate School, 24 West St. Charles Road, Lombard, Illinois 60148; (312) 620-6aks.

## FEBRUARY 19th

1st ANNUAL BATTLE OF THE ALAMO. Kirby Junior High School, San Antonio, Texas. Contact: Thompson's Karate Academy, 5517 FM RD. 78, San Antonio, Texas 78219; (512) 661-9303.

## FEBRUARY 26th

7th ANNUAL ONTARIO PROVINCIAL OPEN KARATE CHAMPIONSHIPS. Hamilton Convention Center, Hamilton, Ontario, Canada. Contact Armie Rizzo, 106 Cranbrook Drive, Hamilton, Ontario, Canada, L9C 4S8; (416) 385-1965.

19th ANNUAL ALL-AMERICAN OPEN TAE KWON DO & KARATE CHAMPIONSHIPS, Myriad Convention Center, Oklahoma City, OK. Contact Jack Hwang's Karate, 2846 N.W. 10th St., Oklahoma City, OK 73107; (405) 942-0092.

## APRIL 9th

1982 KRANE NEW ENGLAND OPEN KARATE CHAMPIONSHIPS, Shapiro Gymnasium, Brandeis University, Waltham, MA. Contact Richard or Maria Baptista, 53 Neptune Road, E. Boston, MA 02128; (617) 567-4989.

Continued on page 66



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# High Tech

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by Fiore Dominic Mastracci

Fiore Dominic Mastracci is a martial arts practitioner as well as an experienced journalist.

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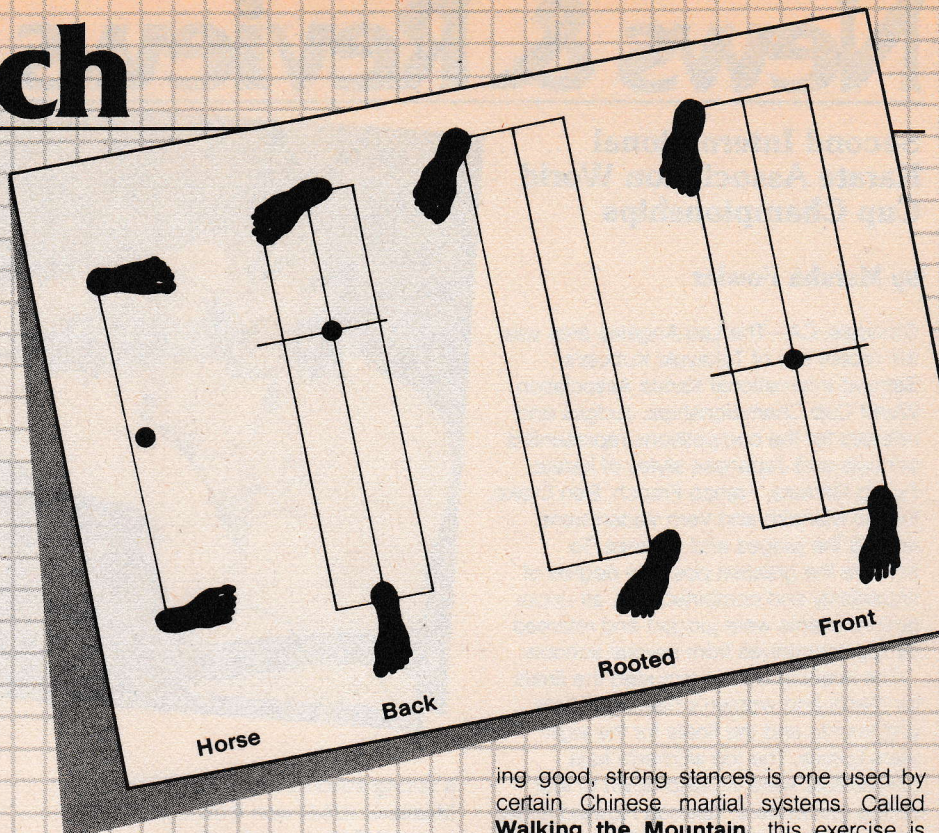
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ing good, strong stances is one used by certain Chinese martial systems. Called **Walking the Mountain**, this exercise is merely a timed sequence of stances patterned to last 20 to 30 minutes. It is guaranteed to be an extremely taxing drill in so short a time.

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# News & Reviews

## Second International Karate Association World Cup Championships

by Marsha Fowler

Glendale, CA—The Los Angeles area was the recent site of Takayuki Kubota's Second International Karate Association World Cup Championships. Judges and referees for the competitions represented schools and Japanese styles of karate. Fumio Demura, Franco Franch, Ben Otake, Kengo Manako and Vern Vaden were among the judges and referees. To achieve the greatest possible degree of impartiality and combined skill, all upper ranked events were judged and refereed by representatives from several schools.

The evening events included the finals for men's and women's black belt kata and kumite and the finals for the eight team kumite. The top women's kata competitors were whittled down to four strong contenders. Yolanda Howard (USA) won first place and a samurai sword with a strong and precise performance of rikyu having initially tied for first with Helen Smythe. Again placing first, Yolanda Howard engaged in a hard fought bout in kumite. Helen Smythe (USA) won second. Third and fourth places went to Faye Tate and Molly Hand, respectively.

Because of the number of competitors, it was not until nearly 9:30 p.m. that the men's finals took place. A tired and somewhat injured Tim Baker (USA) fought an equally tired Boban Petkovic (USA) for first in men's kumite. Tim Baker emerged the winner and the proud owner of a coveted samurai sword for his first place. While it was a good match, both men showed considerable wear. Petkovic won

a strong second, while Val "Kuma" Mijailavic (USA) won third, and Miguel Lopez (USA) placed fourth.

Like women's kata finals, the men's black belt finals were stunning. Hector Torres (Mexico) won first with his fluid performance of gosoku. This was particularly gratifying for him, as it was Torres' first US tournament. Tom Serrano, ever strong in kata, placed second with gosoku godan. Manuel Gonzalez (USA) performed gosoku ryu for a third place win, and Dirk Burkhard (USA) won fourth with sansei.

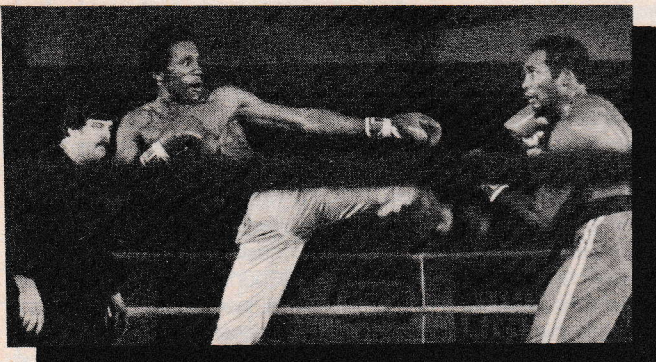
The men's team competition proved exciting. The Northern California (USA) team, constant rivals of their Southern California relatives, placed a triumphant first. They were fast and strong, and nudged the Mexican team into second

**Helen Smythe shows Yolanda Howard perfect kime. Howard, however, emerged the winner in kumite.**

place. Sidney Pedraza's team, notable for an average height of 5'3", was both fast, strong and agile in earning a second place slot. Third place went to Giorgio Botolin's Italian team. This team demonstrated a remarkable improvement in strength and control over the past two years. The Southern California (USA) team placed fourth, having won first place two years earlier. While strong in competition, this team suffered the effects of having changed team members and having lightened up on team training.

It was not until 11:00 p.m. that the championships were ended. The success of the tournament, its international character, and the strength of the karateka who competed, bodes well for the Third IKA World Cup Championships, which are being planned for the summer of 1984.

## Alvin Prouder New World Welterweight Champion



**Alvin Prouder unloading a roundhouse kick on Jeff Gripper.**

Atlanta, GA—Alvin Prouder had promised to destroy Jeff Gripper. For more than a year he had been clamoring for a shot at the PKA's welterweight world title. Prouder claimed that

Gripper had been ducking him. When they finally faced each other, both men were deadly serious, but after the first round, in which Prouder knocked Gripper down twice, everyone knew there would be a new champion. At 1:21 in the third round, referee J.T. Will stepped in and stopped Prouder from punishing a defenseless Gripper. Prouder had lived up to his promise—he was the PKA's new World Welterweight Champ.

Also on that card: light heavyweight contenders Brad Hefton and Cedric Rogers squared off for a scheduled seven rounds. Rogers was doing well when at 1:49 in the fourth round, Hefton landed a devastating right hand. The fight was immediately stopped—to the disappointment of the crowd.

English champion, Arthur O'Loughlin, won a unanimous decision in a seven round welterweight bout with Jimmy Blann.

Super welterweight Jerry Trimble looked invincible as he taunted, teased and frustrated Tony Mayes. Mayes was unable to land anything effectively and Trimble scored with punches and kicks at will. A spinning back kick in the third round took Mayes' air and a few seconds later the fight was stopped.

Middleweight Dennis Downey looked better than ever taking a seven round unanimous decision from the up and coming Kenneth Rooks.



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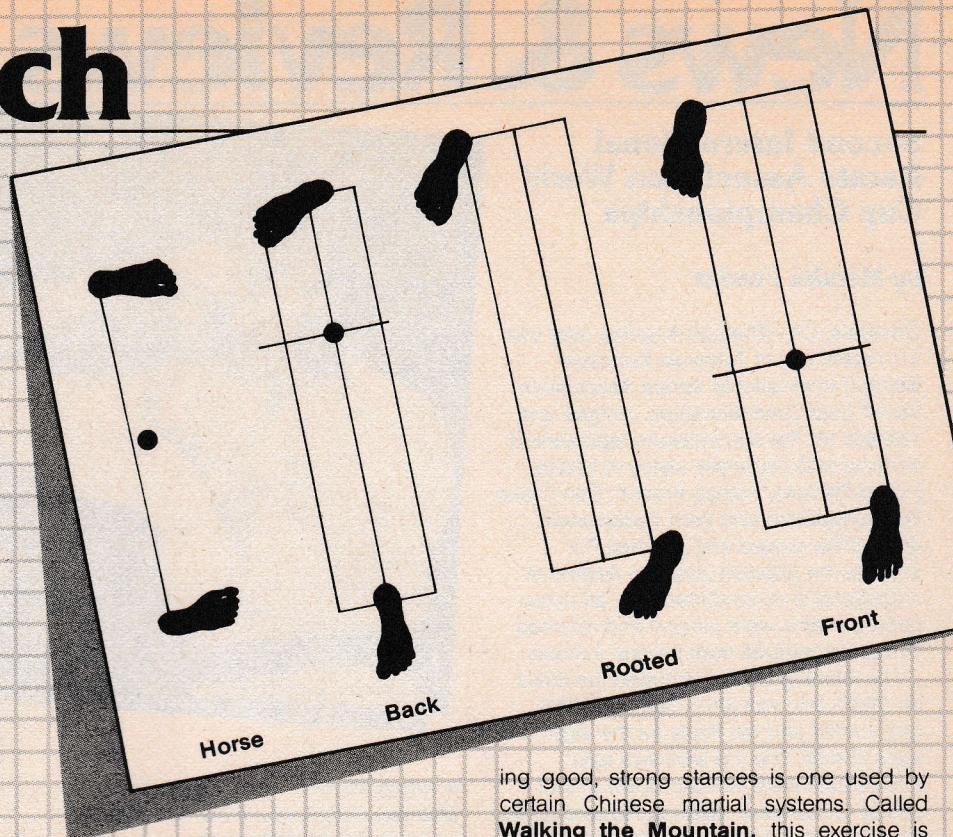
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## Tapia Stuns Montoya in 24 Seconds, Winning First PKA U.S. Flyweight Crown

By Michael Klahr

Denver, CO—The day they say you are a man, your 18th birthday, came on July 17th for Denver's Jimmy Tapia. Fighting that night for the Professional Karate Association's first U.S. Flyweight title at Denver's Mammoth Gardens, on Karyn Turner's Superfights XIII, Tapia was called on to prove he was a man before he celebrated.

Prove it, Tapia did. The spinning right back fist which split Miguel Montoya's brow, ending the Albuquerque, New Mexico, fighter's chances, was just part of the story.

The real story was how Tapia kept his spirit in fighting shape while his body was weakened losing a total of 18 pounds in the days before the bout. Tapia wound up losing the same six pounds three times.

Tapia first reached the acceptable 112 lb. limit, in the PKA's newly recognized Flyweight class, on Thursday, before the Saturday fight. But unexplainably he weighed 118 on Friday. After a late session Friday, weighing in at the 112 limit Saturday at noon, Tapia was relieved to have made it, and still have his strength. He left to eat a steak, and while gone found out the noon weigh in had been unofficial, a mistake. Montoya's manager Melcor Chavez was within his rights insisting Tapia be at 112 at 1 pm, as contracted. Now, less than 8 hours from fight time, Tapia again stood on the scales, and saw himself 118. It nearly unnerved him.

In just 45 minutes he took off the 6 lbs. a third time, and made weight. But

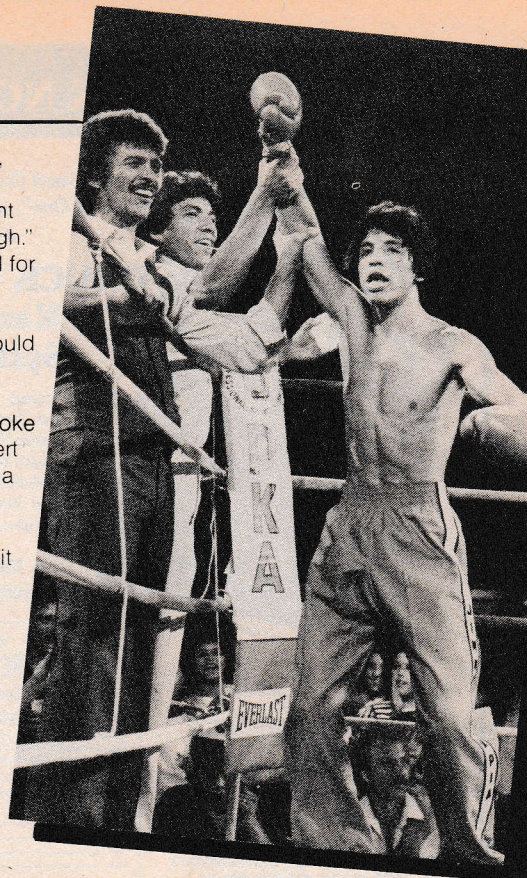
something had changed. By fight time, Tapia was no longer worried about his weakened condition...but, "my opponent will pay for the pain I have gone through."

The fight strategies had been plotted for weeks in this title showdown...Montoya would try to press in, smothering the reputed Tapia back fist, while Tapia would attempt to hold him outside with his kicking, at 5'7" protecting a 5" height advantage. But it all went up in the smoke of first round action. For as ESPN expert Jim Harkins predicted at ringside, Tapia was angry.

At the opening bell, the two men circled, exchanged body kicks, then it was Tapia, not Montoya advancing. As Montoya backed toward his own corner, Tapia pushed a weak diversionary jab over Miguel's head, and whirled. The lightning quick, spinning right backfist landed. A Tapia jump right back kick was slipped by Montoya, but it was over. Referee Chuck Martinez stepped in as Montoya's left brow gushed red, a cut that would require 27 stitches.

A winner was not immediately announced. For the first time in PKA history, perhaps also the first time in any sport, Martinez invoked the PKA rule which allowed him to check the video tapes in a title bout, to see if the cutting backfist had been landed by the fair portion of the glove. Manager Chavez was protesting vehemently that Tapia's blow was a forearm.

Martinez ruled Tapia the new Flyweight U.S. Champ, sticking by his ring-view judgment that the bottom of the knuckle portion of the glove had struck the ducking Montoya. Tapia claimed he felt the sting of contact on the bottom edge of the heel of his hand, the lowest legal striking portion of the glove. A week later, a PKA committee overruled Chavez's



formal complaint, backing referee Martinez. Tapia's blow had been so quick, the videotape was not conclusive. But that's why they call Tapia the "Whirlwind" in Denver.

The bout renewed the call from fans and promoters for the speedy development of a contact karate glove that would pad the forearm, protecting fighters, and the use of the sport's most electrifying hand weapon.

After the bout Tapia said he wanted to be like his cornerman and hero since he entered contact karate at 15, Felipe Garcia, the World Bantamweight Champion, and win the world Flyweight title when one is created in the coming months.

## Millbrae Karate Team Captures Team Championships At International Karate Association's World Cup Championships

Glendale, CA—The Edward's Karate School Team from Millbrae, California, emerged victorious over an international range of karate teams at Tak Kubota's International Karate Association World Cup Championship,

here in Glendale, California, on July 17th.

After overcoming strong teams from Mexico, Yugoslavia, Germany, Canada, Puerto Rico and Takayuki Kubota's own "A" team, the Edwards' squad squared off in the finals against the speedy and determined Italians.

The critical match came when the 6'3" American, John Hill, faced his 5'6" Italian opponent. Both players were cautious; both players displayed sharp, near-impenetrable defenses. The Italian attempted to score with numerous forward lunge punches (A technique much in favor among the Europeans

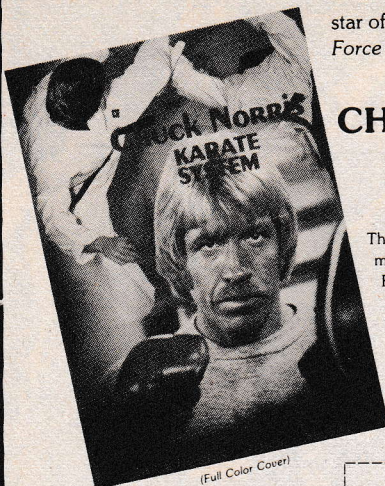
this year) to no avail. Hill was too wary. Then the Italian lowered his sights and launched an infinite number of roundhouse and front kicks as well as leg sweeps.

All were futile. Hill's defense could not be penetrated. To the Italian's credit, the shorter, smaller fighter was never intimidated by the hulking Hill's own forceful techniques, which he fended off effortlessly. The strenuous contest was decided at the last moment when Hill faked a backhand and simultaneously launched a perfect mae geri to score and lead the Edward's team to a gold medal.

Continued on page 66



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# Archives

## Hakko Ryu Jujutsu: An Alternative to Kick-Punch Annihilation

by Dennis G. Palumbo

Dennis G. Palumbo holds a menkyo kaiden certificate in hakko ryu jujutsu.

Much is written in martial arts magazines concerning the training required to attain proficiency in the execution of certain martial arts. Unfortunately, many people who desire, require or find it essential to be able to defend themselves against unprovoked assaults neither have the time, nor the opportunity to devote themselves to the extensive training involved in the majority of styles of self defense. The elderly person most probably does not have the physical capabilities to learn an art as demanding as karate, nor the physical constitution to develop this type of power.

Of course there are exceptions to this rule, but they are indeed exceptions. Consider the busy executive, both male and female, who in this day and age is unable to devote the time to the training required to become proficient in karate. Many would have neither the time, nor the inclination and steadfast devotion, for the required intensive training that the younger, more energetic and enthusiastic student has. Yet these are the same people that, because of their advanced years, financial status or both, will often become the prey of the undesirable elements of our population.

Another pertinent example is the situation concerning teachers in our school systems. The accounts of abuses and assaults on teachers by students in and out of the classroom are monumental and growing daily. Public school teachers find themselves in the awkward situation of having troublesome students they are required to control, but cannot do so. Although a teacher trained in karate may obliterate an unruly student, no schools will condone this type of response, and the teacher will be looking for another job. The same applies to police officers, who are under the scrutiny of the public and senior departmental officials to control and restrain without inflicting permanent physical damage to the suspect.

Is there an alternative between destroying an attacker or permitting a complete breakdown of order by ignoring the situation?

Yes—there is an alternative. In fact, it is to these situations that the modern budo art of hakko ryu jujutsu addresses itself. Hakko ryu jujutsu, officially founded by Okuyama Ryuho in 1941, was designed expressly to handle these types of situations. The techniques, though relatively easy to learn, are subtly effective, controlling the attacker through intense, momentary pain, yet resulting in no permanent damage while allowing the defender to control the situation to his or her satisfaction. Hakko ryu does not involve extensive warm-up periods to develop power, because it relies on the efficiency of the techniques, not on the power and strength of the practitioner. It does not require the hand conditioning techniques for toughening the knuckles, fists and feet as is required for karate. Hakko ryu emphasizes stretching, flexibility and a supple body, not only for training, but to promote general good health among its practitioners. This is further emphasized in the application of hakko ryu's *koho igaku shiatsu* to promote health and healing for injuries, both external and internal.

The purpose of hakko ryu is to teach and promote a method of humane control and self defense that will not cause permanent damage to the attacker. Hakko ryu does not feel it is necessary to elevate a simple confrontation, such as shoving or pushing or grabbing, into a full scale battle. Most times the situation might be appropriately handled with a grip, or discouraging application of *atemi* to a particularly sensitive or vulnerable pressure point. If of course the confrontation should escalate to a higher level, the

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techniques are designed to deal swiftly with such a situation. The aim of hakko ryu technique is to neutralize, control and discourage the attacker, thus making him aware that there could be much more in store for him should he persist in his actions.

Techniques of control and neutralization are especially suited for the professional man or woman, senior citizen and police officer. In Japan, hakko ryu is sought out by officials of government, leaders of industry, executives, attorneys and police officials who appreciate the range of responses available to them through the techniques. From the executive who might have his briefcase grabbed from him while walking, to the high school teacher who is accosted in the hallways or in the classroom, or the senior citizen attacked on the street in a mugging attempt, the techniques are designed to employ surprise, balance, control and self protection using minimal strength and maximum effectiveness.

Kicks, if used at all, are directed to the lower, more vulnerable parts of the body, i.e. shins, knees, thighs, groin, etc. Hand strikes do not employ the *seiken*, or forefist strike typical of karate, but rather the equally effective *tegatana*, sword hand strike or block, to sensitive vulnerable points. Standard judo type throws are not a part of the traditional hakko ryu school, because of the severity of impact as well as the possibility of losing control of the assailant—which would require a rapid followup for control.

One of the shortcomings of most styles of karate when used for a "minimal threat-limited response" situation is that, aside from an all out power response—punch or kick—there is little the average practitioner has to fall back on in his arsenal of 'tricks'. The annoying drunk at a tavern or party doesn't really deserve a broken nose or rib. The police officer who is required to control his suspect or break up a domestic argument can't just whip out his PR-24 or nightstick and start crashing it into the victim's head to get his attention. Charges of police brutality are too easily made by the suspects and accepted by the public, thus further restricting the restraint techniques of police officers in the line of duty. The elderly person who might be waiting in a theater line, who is 'bullied' into letting someone in front of them because they appear to be an 'easy mark', can easily demonstrate to the intruder the foolishness of his ways, while still maintaining his or her place in line, with dignity.

The ability to defend oneself and control an attack with minimum effort is considered a mark of refinement and mastery of technique. This is highly regarded in Asia among martial arts practitioners of all styles. For example, although the true karate master will execute his technique with blinding speed, power and direction, it will seem relatively effortless to the untrained observer. Upon completion of the technique not a hair on his head will be out of place. The iaido master is able to draw, strike, cut and resheath his sword so quickly the attacker will not realize that he has been cut. There is no show of flamboyancy, no wasted effort, no extreme movement, no attention is even drawn to his action.

This is true mastery—the elite refinement of the art. So too with hakko ryu. The ability to neutralize and control without causing a great outward commotion is a hallmark of the school.

It is a belief of soke Okuyama that the use of violence promotes further violence. To completely destroy and brutally punish an attacker is the last resort—for life and death situations—not the standard response for hakko ryu. In a brutal exchange no one really wins. Anyone can fight in a given situation, some just do it better than others.

The true mark of self control and presence is the ability to handle a confrontation without losing one's self esteem. There is a saying that summarizes this point quite succinctly: "If a person wants attention, he shouldn't shout, let him whisper." It is this idea of the hakko ryu—the "School of the Eighth Light"—that makes its practitioners know that they are in control of their situation in life, be it good or bad.

Only one thing can stop...



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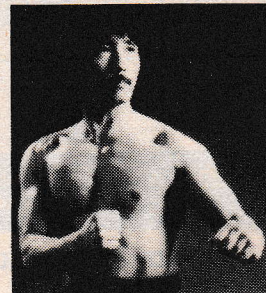
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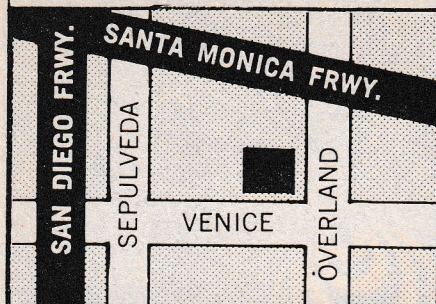
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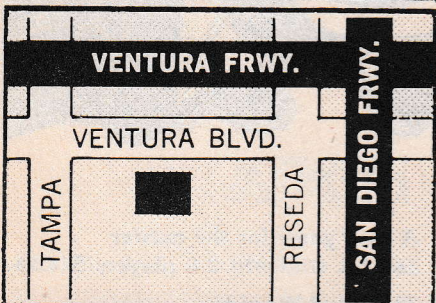
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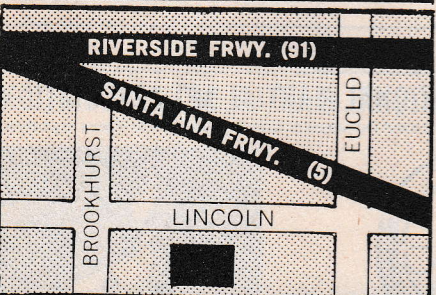
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# Bushido

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## Problems In American Martial Arts

by Michael Zezima

*America can easily become the most innovative and dominant of martial arts nations. Yet, despite all of America's progress in reaching that summit, tradition and personal gratification still stand in the way. Young martial artists must now develop their own personalities—and decide what is best for them in the continuing evolution of the martial arts.*

Americans have advanced the martial arts more in the last 20 years than all the mysterious Asian "masters" have since the advent of hand-to-hand combat. They have dissected, experimented, studied, tested and theorized. Yet the great bulk of this knowledge has not been properly transferred to the teaching process in American martial arts schools. Most instructors are living in the past, or are too wrapped up in themselves to be effective.

One major problem is the over-crowding of schools. Students, especially beginners, need some individualized training. While I realize it would be ridiculous to demand constant one-on-one teaching, smaller classes would definitely help. But when each student pays at least \$45 to \$50 a month, why worry about improving the teaching process? Thus, a class of 50 or so individuals will all be taught the same way by their sensei, all striving for that immortal "black belt."

Which brings me to another problem; the belt system. It is a mockery of everything the martial arts stand for. It breeds jealousy, favoritism and false judgment of fighting proficiency. Yet throughout my martial arts career, the first question I always hear is, "What belt are you?" Do away with this ancient, worn out tradition before it destroys all fighting freedom.

An instructor in any school should be an example to his students. He should be every-

thing his pupils yearn to be. But how many old, overweight, slow and illiterate "masters" there are! I think the only thing bigger than most teachers bellies is their egos (or possibly their wallets). He stands in front of his disciples and leads them through repetitive and robotic movements, rarely attempting such movements himself.

Students must continually be reminded never to give up their individuality or unique personality. There is more to fighting effectively than knowing techniques and memorizing moves—you must be able to apply all lessons. The superior martial artist must know how to select the right technique at the right movement—for him—in a fighting situation. He *must* know what works for him, not what works for his all-powerful, all-knowing sensei or sifu, or for the rest of his class. There is no set, correct way to fight.

**"Most instructors are living in the past, or are too wrapped up in themselves to be effective....An instructor in any school should be an example to his students..."**

Everyone, because of their unique characteristics, should fight differently. The only "correct" way to fight is to win—no matter what it takes. So you didn't use that back spinning double flying crescent kick your instructor drilled you on day after day. Don't worry. I'm sure that left hook (or whatever) worked fine. Not fancy, but effective.

Learning the basics and developing excellent physical conditioning is vastly important. But there comes a time when we must break away and become, as Bruce Lee would say, "free and creative martial artists." Explore yourself, your abilities and your personality and move toward the highest levels of martial arts prowess. Not being a black belt, not being a "master"—but simply being yourself.

My humble advice is to learn the basics and to cultivate your conditioning under some skilled instructor. But eventually, you must move on and truly learn what fighting is all about on your own.





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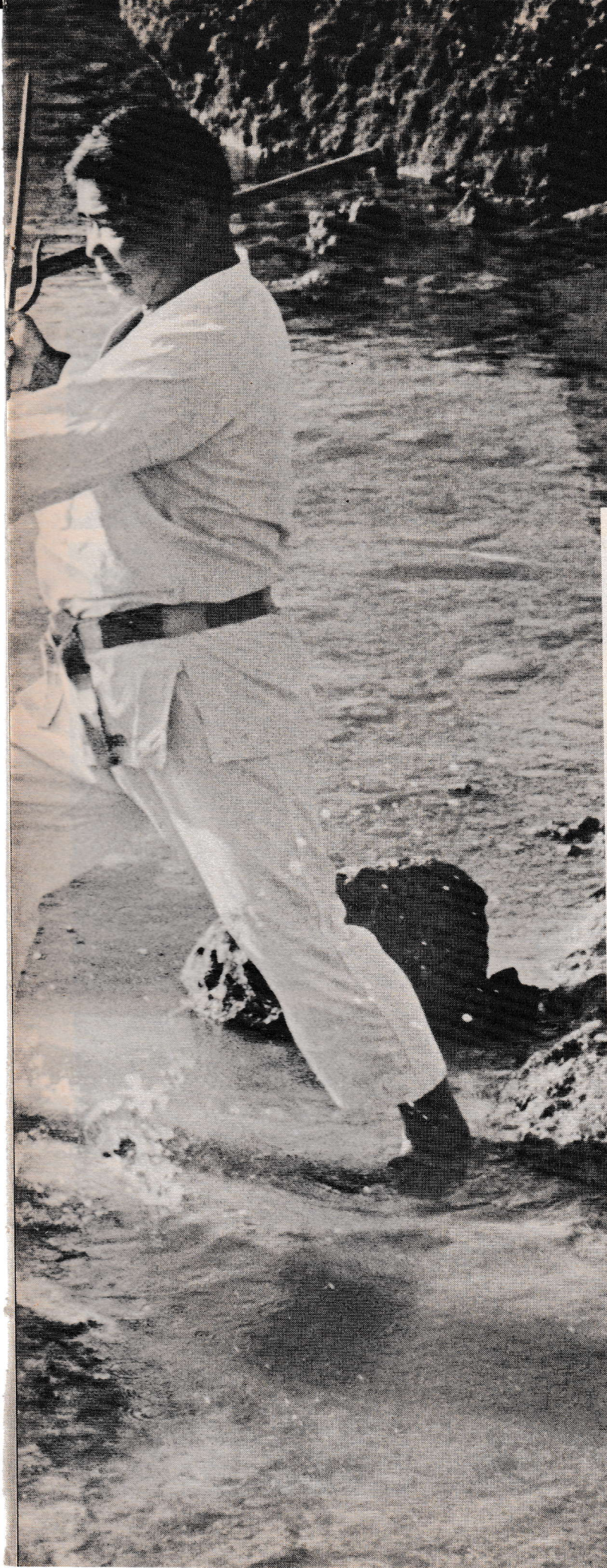
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# **KOBUDO: The History of Okinawa's Martial Weapons**

By Robert Teller



Photography by Robert Gingo



Karate was developed as a method of defense for the Okinawan people, who were not allowed to go armed. The Okinawans did not have swords or other, standard Japanese weaponry. During the Tokugawa, or Edo period, (1600-1867), the Satsuma clan, the Japanese rulers of Okinawa, forbade the use of—and confiscated—all weapons. Since a weapon is always better than none, and the Okinawan farmers and other rural folk could not bear normal weapons, they developed techniques for using everyday tools with devastating effect.

Those weapons which were close at hand and required no modifications were the kama, bo, and kai. The kama, a short, straight-handled, curve-edged sickle, is still widely used as a farming implement on Okinawa today. The kai is an oar used by fishermen to paddle small boats. The bo was the long staff used to carry burdens, yoke fashion, on the shoulders.

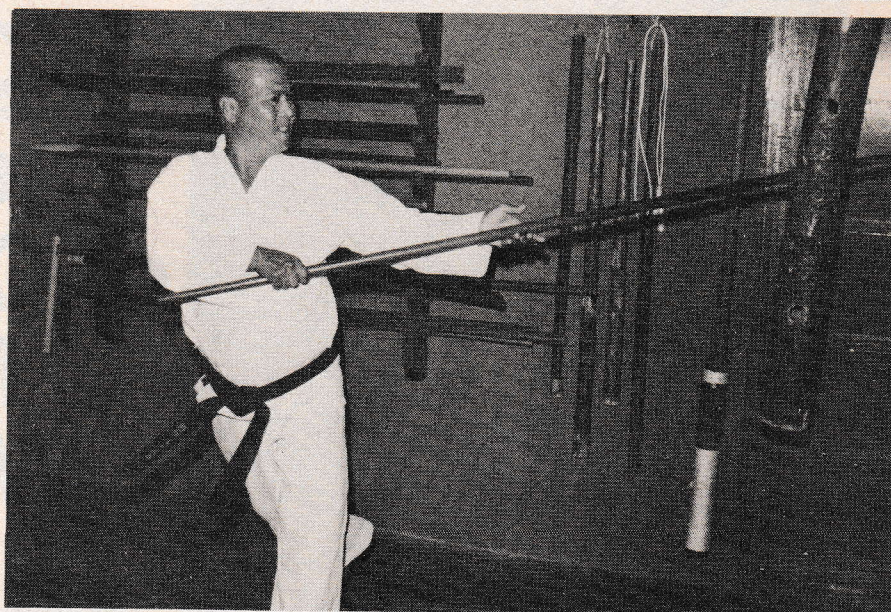
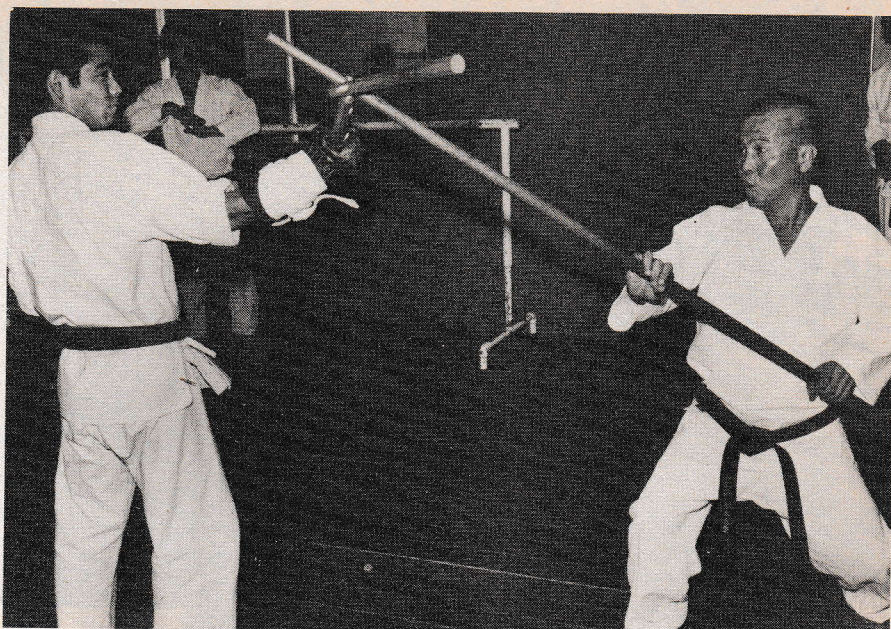
It is important to point out that almost all the rest of the Okinawan kobudo weapons are modifications of the original tool to improve its efficiency as a weapon. Those weapons which have gone through extensive changes are the tonfa, sai, nunchaku and two little-known weapons, the abumi and the techu.

The tonfa has been modified in length from approximately 11 inches to 17 inches, and is equipped with a short, knoblike handle. Originally it was flat and used as a means to turn a small gristmill. Gripped by the handle with the long length tucked under the arm, the weapon is for the most part concealed. But the knobbed end can inflict painful injuries when jabbed into an adversary. Anyone adept at kobudo is able to flip the tonfa around with a flick of the wrist and the longer end then becomes the "business" part of the weapon.

The sai, which developed from the Japanese jutte, had originally only one yoku (or hornlike projection). In Japanese history, police carried the jutte in the same manner as the night stick is carried today. With typical ingenuity, the Okinawans added another yoku. When perfectly balanced, the sai can be thrown like a knife. The sai has a knobbed end and, with the point tucked under the arm, the end is a jabbing weapon.

The Okinawans used the sai against the sword. By trapping the sword in the yoku of one sai they could brake the sword or inflict injury by striking with the other sai held in the opposite hand. Unlike the sai of today, which

**Top: Shinju Issa, a graduate of the Shingen-so Somotosan denpo monastery of Kyoto, a current director of the Futenma Temple in Okinawa, and a kobudo disciple of the Kina's displays a bo tactic for dealing with the nunchaku. Middle: A training log for the bo staff. The Okinawans would cut the holes slightly larger than the diameter of the bo; it is used for practicing thrusting. And right: besides being an awesome weapon, the nunchaku, used with a vine called kanda, can be employed to bind an assailant by the head and arm in an Okinawan "handcuff."**



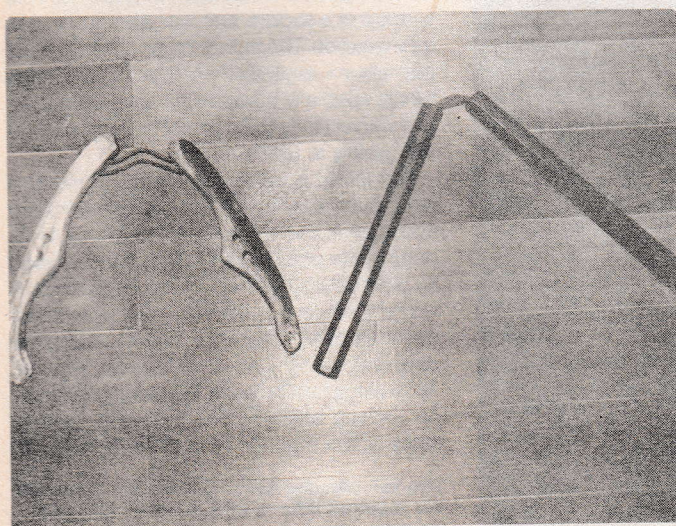
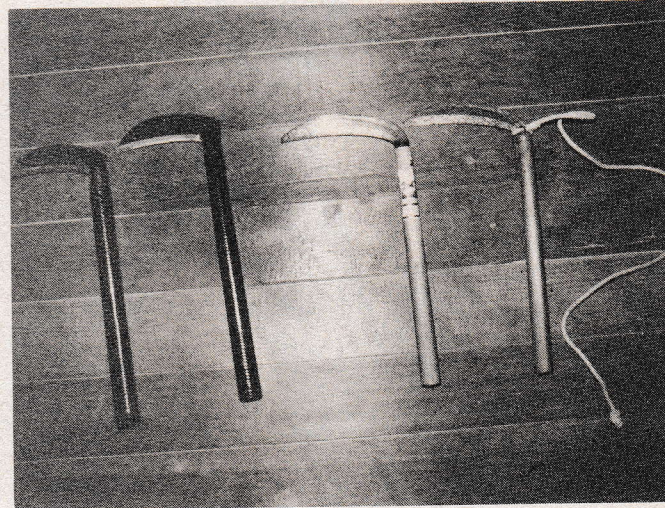
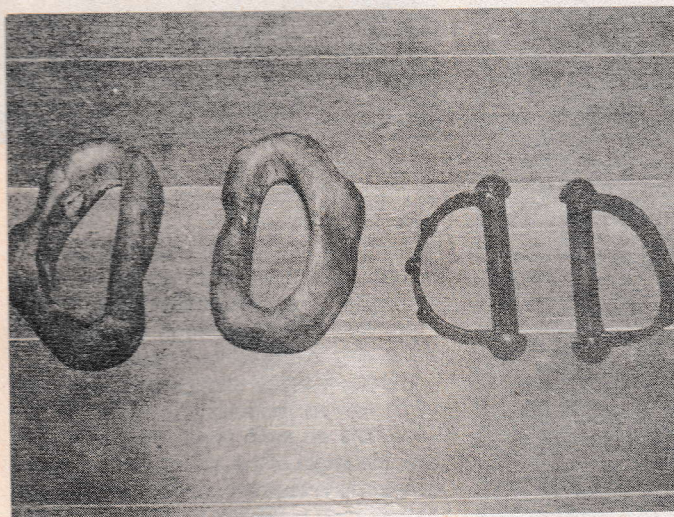
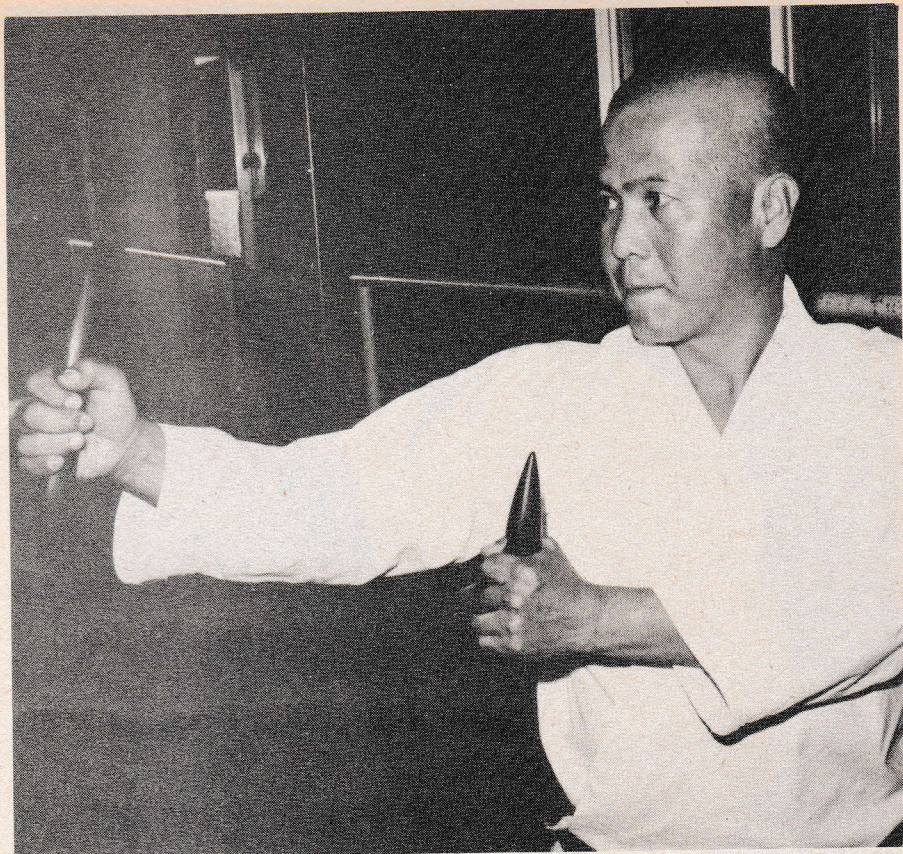


have the fancy, hornlike yoku; the original sai's yoku were slightly longer and straight.

The most famous karate weapon, thanks to the late Bruce Lee, is the nunchaku. It consists of two lengths of hard, straight wood, connected by a nylon or leather thong. One end is held in the hand, and the other is swung with tremendous speed to break the bones of an enemy.

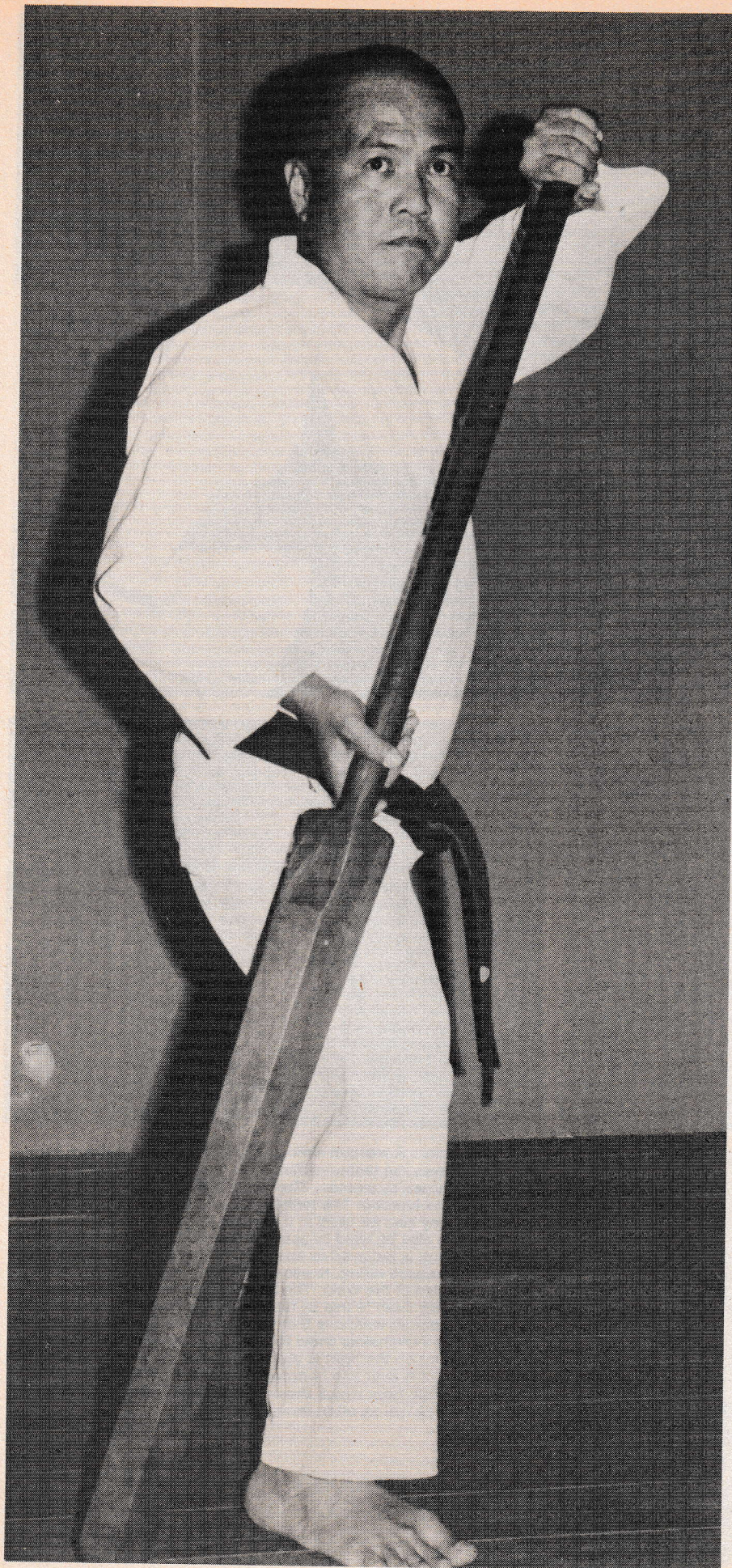
The popular misconception about the origin of the nunchaku is that it was used as a flail to strike stalks of rice with the purpose of separating the grains from the chaff. Actually, there was a much larger tool, of similar design, with rods the length of broomsticks, or longer, for this purpose. The short end of this flail, approximately two feet long, was held in the hands. The longer rod, which was attached by a vine called kanda, varied in length, depending on the amount of stalks to be threshed. If not flung properly, the longer end of the flail would bounce back and strike the head. Children were not normally allowed to use the flail because of this danger.

The nunchaku however, was actually the wooden part of a horse bridle. The pair pictured in this article show the original shape of the article and its evolution. Once again, with ingenious design, the Okinawans modified the wooden bridle, so that not only could the nunchaku be used to wrap around the opponent's body as a gripping



Top: the *techu*. A weapon almost unknown in modern times, the author believes the *techu*—which does resemble a spindle—was originally carried by women. The weapon was concealed in the sleeves of the kimono. The *techu* is directed at the chin or the temple; it may also be used in a torqued strike similar to a knuckle strike; it can also be used to gouge out eyes. Clockwise from upper left: the *abumi* is believed to have been developed from the stirrups used in horseback riding. It was used in a manner similar to the brass knuckles of the West. The *kama*, small axe-like sickles, are still commonly seen in use by farmers in Okinawa. It is one of the few of the kobudo weapons that was not especially adapted for fighting. The nunchakus show the transformation of this weapon. The nunchaku on the right is modern; on the left is an antique nunchaku that is over one hundred years old. Its shape is closer to the horse bridle from which the author asserts it was developed—not from a rice flail as often thought.





Originally the handle of a small grist mill, the tonfa, or tuifa, was modified by the Okinawans for use as a weapon. The handle was added, and the weapon was increased in size from 11 inches to 17 inches in length.



tool, but could be used for strikes and thrusts as well. The antique nunchakus pictured are over 100 years old.

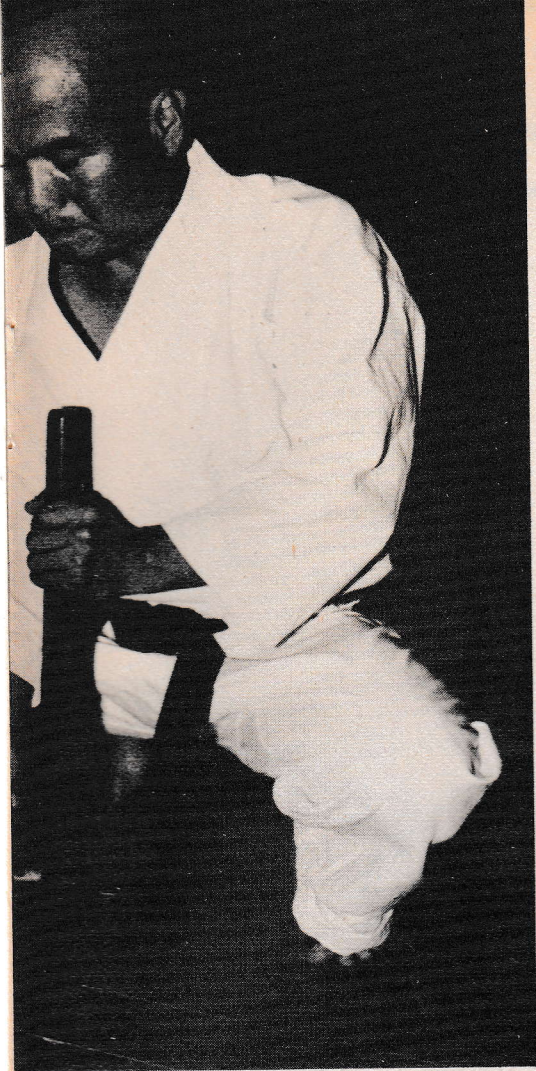
Two other interesting weapons which evolved on Okinawa, one from the trappings of a horse, will surprise many people. Both of them were originally made of wood, and developed into powerful weapons.

The *abumi* (horse stirrups) was used in the same way as modern brass knuckles are used, one on each hand. The controversy over the origin of the abumi stems from the question as to whether it was originally designed as a weapon, or if it actually evolved from the stirrups of a saddle, and was adapted to use as a weapon. The author personally believes that abumi evolved from the stirrups, later being specially adapted as a weapon, custom carved to fit the hand of the person who was going to use it.

The *techu* is almost unknown in modern time. Even among the few people who are aware of it, there is a controversy as to its origin. One popular belief is that it was used by women who carried one in each hand. A woman would put them on, then walk to her destination with her arms folded, hiding the weapons under her large kimono sleeves. They would be brought out only to surprise an unwary attacker. The *techu* is used to strike under the chin or in the temple. It can

**The kai.** Like the kama and the bo, the wood oar required little modification for use as a weapon.





be used in a twisting motion similar to an empty-handed knuckle strike, or to gouge out an eye.

These are just a few of the arsenal of weapons that the Okinawans devised. If their opponents carried a certain type of weapon, the Okinawan would simply modify a bigger and stronger weapon from one of their available farm implements.

#### Author's Note

Much of the material and history given to the author for this article has been passed down through five generations of kobudo masters of the Kina family. Shosei Kina, deceased recently at age one hundred, and his nephew, Masanobu Kina, (d. 1979), were both living links to Okinawa's past. Shosei Kina was raised at a time in Okinawan history allowing him to train with the masters of another era; while Masanobu Kina had the opportunity to benefit from his uncle's kobudo expertise, as well as developing his skills in karate. Because neither of these masters taught commercially, they were removed from the changes in modern karate, including the outside influences which have affected other modern masters. It is an unfortunate tragedy that more of the skill and knowledge of these two great masters is lost to future students of kobudo.

Robert Teller is a martial artist, writer and a career member of the United States Air Force who served three tours of duty on Okinawa.

## Weaponless Okinawa—A History

Okinawa—the Ryukyu archipelago. Like a rope, 140 islands and reefs stretch from between the islands of Japan in the north to near the island of Formosa—Taiwan—in the south.

And like a rope, the fortunes of Okinawa, the major island of the archipelago, have been caught and twisted in the currents of history affecting its two near neighbors—Japan and China.

Yet in the development of kobudo—and kobudo's weapons—it was the Okinawans themselves who gave the initial spur to development of such weapons as the nunchaku, bo and sai...

By the 14th century AD, Okinawa had been unified in the kingdom of Chuzan, sub-divided into three prefectures that had, previously to this reorganization, been three separate principalities vying for control of the island.

The kingdom of Chuzan was a "tributary" state of the Chinese empire, sending diplomatic missions to the Chinese emperor. The kingdom was also the hub of Asian trade, a trade that ranged from Southeast Asia, to China, Japan and Korea. It was the golden period of Okinawan history as an independent nation.

For despite being a tributary state of China, the Chinese took little interest in the internal affairs of Okinawa—or the intrigues of the royal Ryukyu court at Shuri.

As in many fuedal states, the death of monarchs often threatened disputes of succession, imperiled dynasties and created civil unrest. With the ascension of Sho Shin to the Ryukyu throne, after a particularly bloody dispute over royal succession, Okinawa underwent a transformation—30 years of peace and prosperity.

In the thirtieth year of Sho Shin's reign, a monument was erected listing the "11 Distinctions of the Age." The fourth was significant: *private ownership of weapons and the use of arms was abolished.*

The parallels with Japan are striking. One hundred years before Toyotomi Hideyoshi's great sword hunt in Japan would deprive all classes save the bushi of the right to bear weapons of war, Sho Shin banned the personal use of weapons—for all classes of Okinawan society. Weapons were collected at Shuri castle.

To keep the powerful, landowning families in line with the royal court, the Okinawan monarchy adopted the policy of residence at the court—another striking parallel to Japanese history. Nearly 120 years later, the bakufu of the Tokugawa shoguns would make the same requirement of the Japanese daimyo.

Thus, all weapons were collected at Shuri castle, though a royal swordsmithy was maintained at the castle to provide for the island's defense. Okinawa settled into domestic harmony and prosperity. Yet the turmoils of Chinese and Japanese history would strip Okinawa of any hard-won tranquility.

The Shimazu clan of Satsuma had been the principal go-between in the trade relations between Okinawa and Japan. The advantages of holding a monopoly on the rich, Okinawan trade between the islands, Japan, and China, were not lost on the Shimazu clan leaders.

Finally, in 1608, the Shimazu clan successfully petitioned the Shogun, Tokugawa Ieyasu, to subdue the Ryukyus—and to restore "tributary rights" to the Emperor and the Shogun.

In 1609, the Shimazu descended on Okinawa. The arsenal of the castle at Shuri was emptied, and the Okinawans put up a futile—but bloody—fight. The king was seized; Okinawa was occupied.

For two years the king of formerly independent "Chuzan" languished in Japan. In 1611, he was ransomed and returned to the island of Okinawa.

The price for his return was high: Okinawa was now a direct holding of the Shimazu clan—not of the shogun. The Shimazu samurai policed Okinawa, enforced their will and took over total control of the Okinawan trade—for their own profit of course.

The evolution of kobudo was given its final cast. Retaining nominal power, overruled and overwatched by their Japanese overlords, the Okinawan people were left to fend for themselves.

The edict on weapons was enforced—and enlarged. Not only were weapons banned among the people, but the swordsmithy of Shuri castle was destroyed. The Okinawans were to be powerless and subservient—at least in the minds of their Japanese masters.

This was the state of affairs that continued in Okinawa until 1878, 10 years after the restoration of the Japanese emperor to power. In 1879, Okinawa and the Ryukyu archipelago was declared a province of Japan, and the edicts were lifted. Okinawa was now a part of the Japanese nation.



# 絲武戲





# The Psychology of --- H A P K I D O ---

By Dr. Clinton McLemore

Photography by Alicia C. McLemore

As a clinical psychologist, I had long been interested in the martial arts. I was especially intrigued with how martial artists thought and felt—with their “states of consciousness.” Not only is there obvious efficiency in the physical movements of martial artists, but it seemed clear to me that there was mental efficiency as well. Even before I walked into a hapkido studio, I knew that practitioners of the eastern martial disciplines achieved a certain unity of mind and body. But how did they do it? What were the details? What goes through the mind of a master?

“I’d like to take private lessons two or three times a

month,” I said. Chong Kim, one of the few eighth degree hapkido black belts in this country, just smiled. He spoke for a moment with Les Connard, his principal black belt assistant.

“Master Kim feels a responsibility to his students,” said Connard. “You really need to come and be part of a class. Your learning is more important to him than the money.”

I explained that because of my heavy work schedule, I could come only two times a week. But I understood what they were saying: hapkido is hard work—there are no “90-day wonders.”



## The Nature of Hapkido

Like other martial arts, hapkido embodies methods that are centuries old. Literally translated, hapkido is "the way of coordinating inner power." Hapkido involves kicks, punches, twists, throws—and more.

Perhaps because of its relatively late arrival in the United States, hapkido is not yet as well known in this country as other martial arts. This is changing, however, since more and more hapkido practitioners are showing up at tournaments, where they usually do quite well.

Hapkido is both a "hard" and a "soft" style. Hard styles, such as shotokan, rely on combinations of direct power attacks. Soft styles, certain of the Chinese martial art traditions for example, rely more on angular movements and deflections. Hapkido combines direct attacks, such as kicks to the abdomen, with blocks that smoothly redirect an opponent's momentum against him. This hard-soft quality of hapkido is captured in its three cardinal principles.

### Hapkido's Three Principles

Smooth movements that flow together are central to hapkido. This idea is reflected in the *water principle*. Water goes around obstacles. Yet water can be tremendously powerful. It can wear huge holes into the sides of granite mountains. Like water flowing into empty spaces, the hapkido artist allows his "hard" attacks to flow into an opponent's areas of vulnerability.

*Non-resistance*, an important aspect of the water principle, is fundamental to hapkido, which sometimes carries non-resistance almost as far as does its close relative, aikido. The hapkido artist, with a simple shift of his weight, can totally neutralize a large, would-be assailant.

Social psychologists for over a decade have been studying a phenomenon called *reactance*. It seems a basic fact of human behavior that people will automatically resist being controlled, so much so that you can *predict* the direction of their resistance. "You want to go this way?" the hapkido practitioner seems to say. "Fine, let me help you!"

*Circularity* is the second key principle of hapkido. Many techniques in hapkido, especially the twists and throws, depend on moving some part of an opponent's body in a circle. The circle may be large as in a hip throw, or small as in a wrist twist, but it is always there, if you know how to find it.

Moving in a circle means, of course, "going around." As a psychotherapist, I can testify to the effectiveness of *not* always going straight for something. To avoid running into a barrier of defenses, it is often wise to "edge into" some sensitive subject with a patient. This way, the session does not get side-tracked or interrupted, and the therapist can continue with what he is trying to accomplish. By moving in circular ways when appropriate, the hapkido artist also avoids hitting a wall of defenses. He too is able to continue uninterrupted!

The water and the circle principles are brought to completion in the third principle, *fusion*. Let us say that some poor, misguided brawler tried to punch a hapkido adept. The hapkido man will take the brawler's power, add his own power to it, and then direct both against the brawler. The two physical powers are fused together. Usually this will be done with circular motion, and it will always be done smoothly with movements that flow into one another.

But the fusion principle involves much more. There is also an important *psychological* aspect to fusion. The good hapkido practitioner "reads" the consciousness of the opponent. He can sense what the attacker is likely to do and use this knowledge to advantage.

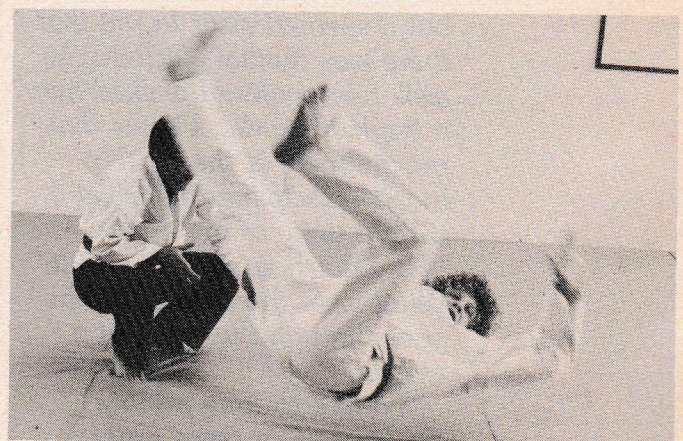
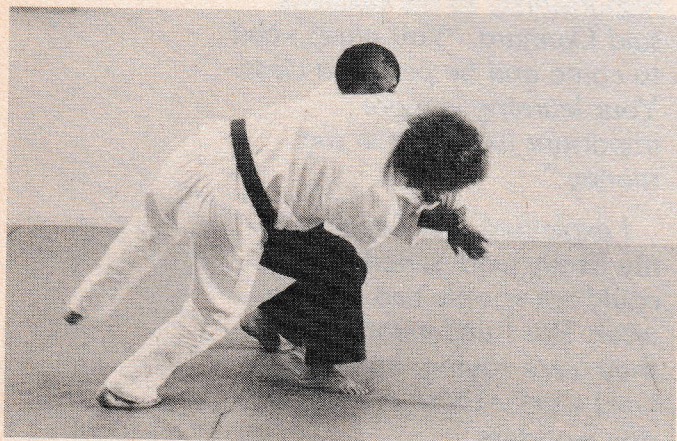
The psychological aspect of fusion is a kind of "empathy." Empathy is the ability to see the world the way someone else does—in this case, the attacker!

### Psychological Observations

The three principles just reviewed are a part of hapkido tradition. Now I would like to report the results of my own observations on the psychology of hapkido.

(1) *Awareness*. In common with other martial artists, good hapkido practitioners are relaxed but alert. They are like cats—quick to rest, quick to spring. However, the similarity between the hapkido artist and the cat does not end there.

Cats are known for their *pattern*



Against a grabbing and punching attack, Chong Kim employs a forearm block with his right, and secures the attacker's grabbing hand. Kim begins to draw the attacker off-balance, fusing his energy with the attacker. Using the principle of circularity, Kim rotates under the assailant's arms. Keeping a secure grip on the assailant's arm, Kim utilizes the attacker's force, drawing it in a large circle which sends the attacker flying.



recognition—their ability to detect visual patterns such as movements. Over the past 20 years, physiological psychologists—those who study brain-behavior connections—have written about “left brain” versus “right brain” thinking. Each of us is capable of both to different degrees.

Left brain thinking tends to be verbal, linear, abstract. Right brain thinking tends to be more intuitive, spatial, artistic.

Pattern recognition, which is required to perceive quickly what your opponent is doing, is a right brain activity. Unfortunately, left brain processes (e.g., verbal thinking) often interfere with right brain thinking. The expert practice of hapkido—and probably any other martial art—requires right brain thinking.

Reps, an authority on Asia, notes, “A good swordsman goes with the movements of his opponent. He takes over the other’s motions and kills him or spares him.” Intuitive thinking is required. Verbal thinking will never do for this.

(2) *Pragmatism.* Hapkido emphasizes “what works.” The hapkido master is open to whatever will help him reach his objective. “Too old to kick?” asks Master Kim. “Then, I teach you cane techniques!” A belt, a pencil, a newspaper, a bo staff, or a stick are all potentially lethal weapons.

Another way in which the pragmatism of hapkido surfaces is in what its students practice. Instead of relying on hyuengs or katas to teach, the hapkido instructor stresses the practice of techniques that one is

likely to use in free fighting.

(3) *Subtlety.* There is great emphasis in hapkido on subtlety of movement.

A good illustration of the deceptive quality of hapkido can be found in its kicking methods. Nearly all hapkido kicks begin in the same knee-forward position. Your opponent cannot easily tell, therefore, if you are going to throw a front kick, a round house, a side kick, or something else.

(4) *Conservation.* In some styles, such as tae kwon do, certain kicks are delivered with the body at a substantial angle. In executing a side kick, for example, the kicker will lean back to maximize the power of the kick. The hapkido practitioner executing a side kick, on the other hand, is almost upright. This leaves him in a good position to follow up with another technique—which can be important if the side kick fails!

“Hapkido is less committal than tae kwon do,” notes Connard. The hapkido artist conserves his momentum.

(5) *Counterbalancing.* “If your enemy is attacking strong, be soft,” advises Master Kim. “If he is weak, be strong.” It was mentioned above that hapkido is both a hard and a soft style. The distinctive feature of hapkido is that the practitioner responds to his opponent’s “hardness” with “softness,” and vice versa.

Another way to think of this is that, while hapkido is an “aggressive” art, it combines active and passive strategies. Smart aggression is preferred to blind aggression.

There is a time to strike and a time to deflect a strike.

(6) *Rhythm.* Another central feature of hapkido psychology is cyclical timing. “Ha-rum”—you twist the opponent’s arm down—“ha-rum”—you step inside and twist again. This rhythm tends, of course, to distract your opponent. It also seems to conform to the way the human mind and body work.

The right rhythm of movement gives you the most momentum and, thus, the most power...torque. In between the first and second “ha-rum,” you recentralize your balance and keep the center of gravity where it belongs: under your own control.

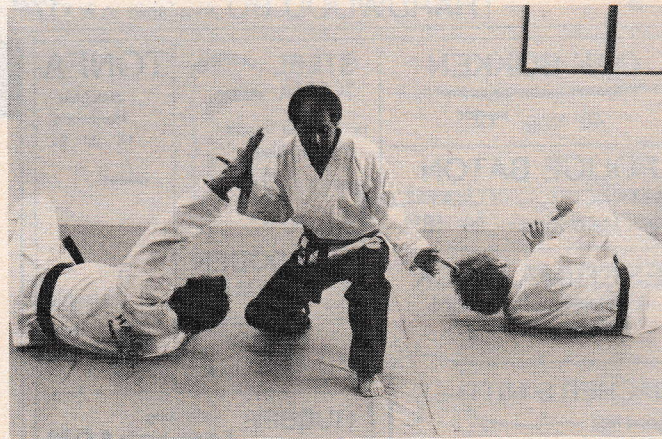
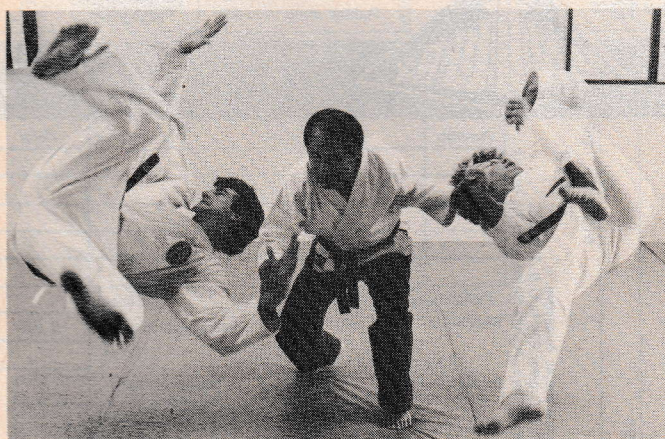
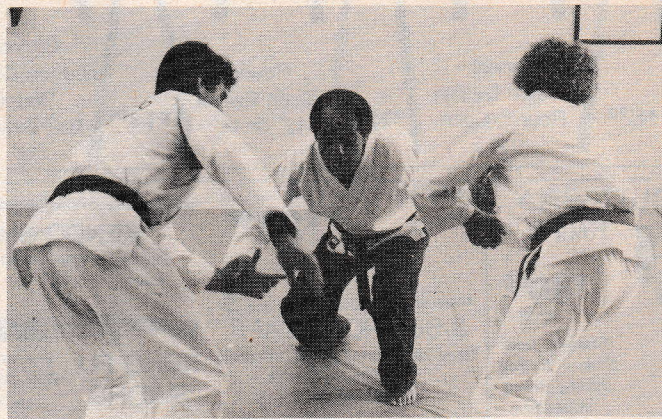
(7) *Saturation.* Hapkido experts fill fighting space. “Your chest’s open there, so that’s where my foot will go. Your neck’s open there, so there will go my hand.” Note that water fills all parts of a container.

Psychologists who study perception—how we see, hear, smell, taste, and so on—speak of *figure* versus *ground*. The figure is whatever stands out to you against the background. It is what you notice. Sometimes it is difficult to “pick out” what you are looking for because it is so well hidden (“a needle in a haystack”). Finding an opponent’s open spot can be like that.

Hapkido tries to train its practitioners *reflexively* to find an opponent’s open area and, then, to fill them...with an attack.

### The Psychology of the Studio

Wise guys do not last long in hapkido.



Against two opponents, Kim secures wrist locks. Twisting the wrists, Kim begins to move downward, again employing the concept of circularity. The move forces the two opponents’ bodies down into a circular motion. The execution of this technique (a similar technique exists in aikido) uses the force of the two opponents’ bodies to send them into circular arcs, crashing downward to the mat...







# The Psychology of HAPKIDO

They have neither the concentration nor the respect. Kim's Hapkido Studio is, above all, a place of respect.

This respect, first for the master instructor and, secondarily, for other students (especially higher belts), is an essential part of the training. Without order, there is chaos. Chaos tends to destroy that necessary right brain thinking noted for the effective practice of hapkido.

Coupled with this atmosphere of respect, almost reverence, are two other important qualities: gentleness and humor.

When I was in college, I used to work out in a boxing gym on Long Island. Boxing gym-

nasiums can be cruel places, as I found out on more than one occasion. One of the first things I noticed about Kim's studio was that there was no sadistic infliction of pain. This has led me to think of hapkido as "the gentle lethal art." Alas, the gentleness too is an intrinsic part of what hapkido is. Could water fill empty space unless it were, in a sense, gentle?

One final observation about methods of studio practice: hapkido relies heavily on what psychologists call *spaced* rather than *massed* practice. Practicing one hour, three times a week, is preferred to practicing three hours once a week. In the words of memory biologists, learnings have to *consolidate*. Sometimes to progress the fastest, one has to move slowest.


## How Hapkido Has Helped My Work

I am on the full-time faculty of a doctoral psychology clinical training program. I have the responsibility of teaching the core course in adult psychotherapy. Over the past

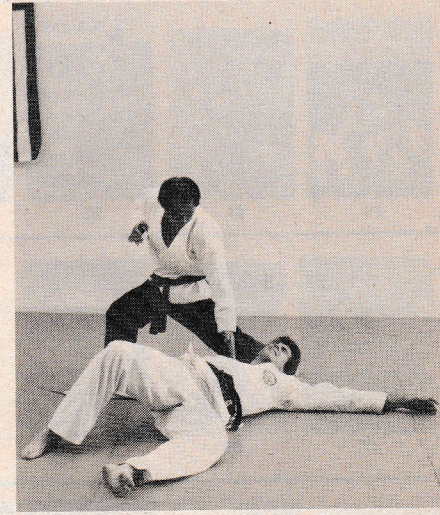
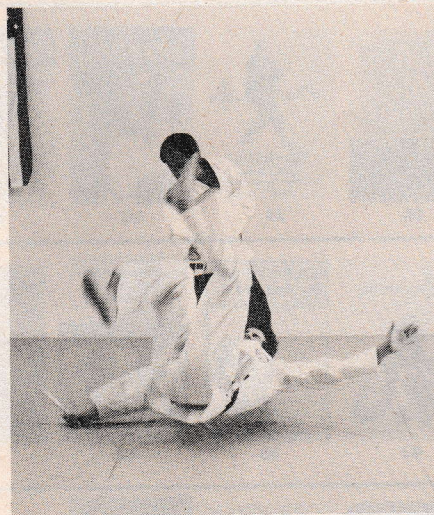
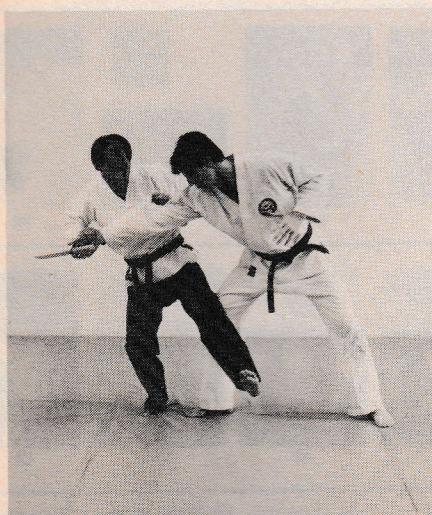
year, I have been impressed with the similarities between martial arts and therapy. What does a therapist do, after all, but to make war on the patient's troubles? The therapist attempts to help the client defeat whatever is defeating him.

As an outgrowth of my hapkido studies, I think that I have become a better therapist—more alert, smoother, more likely to use the momentum of whatever the patient is doing for his or her benefit.

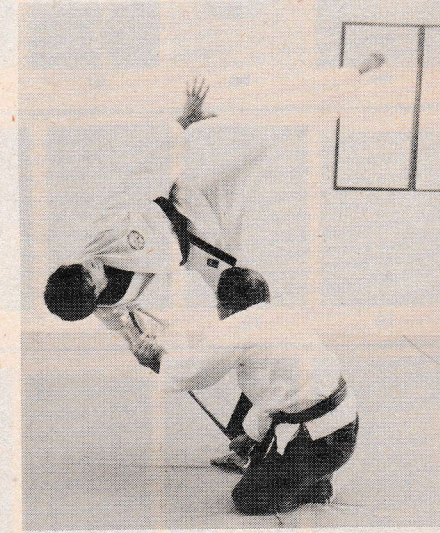
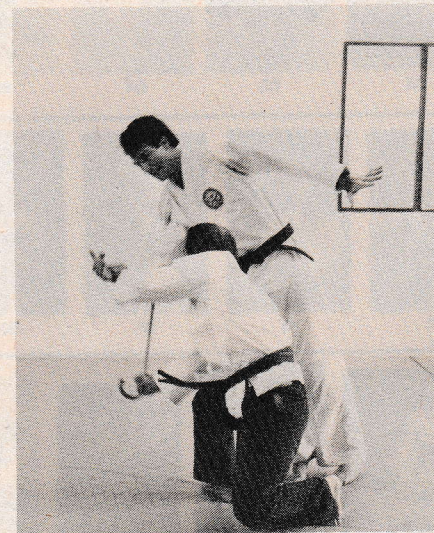
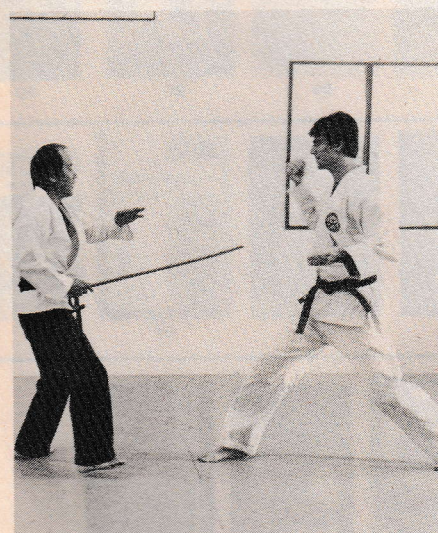
What do I do if my patient complains that he is racing through life at 90 miles an hour? I gently suggest that, for now, perhaps he should "move just a little faster." Paradoxically, he immediately slows down!

What started out as an intellectual curiosity—my enrollment in hapkido—has turned out to have some important side benefits. The two worlds have come together. 

Dr. Clinton McLemore is a practicing martial artist, writer and clinical psychologist from Pasadena, California.



Against a knife attack, Kim utilizes the water principle of least resistance, flowing to the side, out of the line of attack itself. Securing the attacking limb, Kim cocks his left leg to execute a sweep and drops the opponent to the floor, leaving himself in a position of advantage to finish off the assailant. Like water, the hapkido artist uses non-resistance to flow away from the attack; like water he flows back to counter.



The versatility of hapkido is demonstrated by its cane techniques. The punch is parried by the cane, a wrist and arm lock is applied with the free hand and the cane. This implements control of the attacker, and reinforces Kim's power: the cane adds leverage to the circular technique: the opponent is forced off balance using his own motion and is sent flying—again note the principle of circular motion and fused force.



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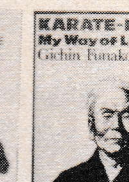
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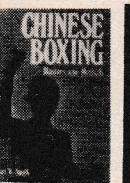
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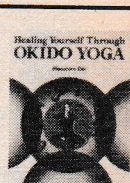
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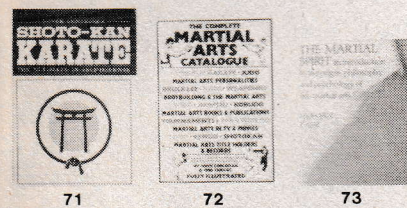
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# The Secret of Zen Swordsmanship

by Michael Babin

Only when the all-important clan had been seriously weakened by manpower losses would a samurai place a premium on his own life; or if he had reasons, such as revenge, to keep him living. If his death was pointless, then his "giving up" would violate *giri*—that sense of social obligation so important to the Japanese.

The essence of true courage for the samurai lay in knowing when to live—and to die only when death was necessary. There was a great deal of cultural precedent for such a philosophy. For example, at one point in the doomed revolt of Kusunoki Masashige (14th century), that hero addressed his outnumbered troops before their being attacked by the soldiers of the military dictatorship, saying "...in the face of danger the courageous man chooses to exercise caution and to devise strategems." The purpose was not to simply prolong life, but to prolong the opportunity for socially meaningful actions.







**A**s an individual extension of the samurai's means of creating such socially (and individually) meaningful action, swordsmanship was a question of an individual's skills, attitudes and resolve. Mastery of the sword depended both on command of technique which all could learn to a greater or lesser degree, and also on the individual's level of mental/spiritual development.

In times of peace, self-discipline and the ability of the fencing teacher to instruct were all-important to developing real skill. In times of war, these remained important but were less so than the mental attitude of the warrior—especially his resolve to survive, which, in the typically paradoxical fashion of Zen, was as essential as his ability to totally ignore the danger of death.

### Zen and the Samurai

**Z**en Buddhism and the samurai had been closely associated since the 13th century, when the warrior class discovered an affinity for the spiritual and psychological vitality of Zen and its rejection of the desirability of seeing life as an object of supreme importance. "A man of the sword" was a phrase much used in Zen to denote a seasoned monk who had gone beyond a fear of death and a grasping after life. As interpreted by the warrior-class, it was this seemingly cold indifference to the risk of death which was the "secret" of the superb swordsmanship of the Zen-trained samurai.

Without discipline, both mental and physical, dependence on intuitive action, as prized by the Zen-man, discourages a search for self-knowledge. However, discipline, if blindly depended upon, will itself suffocate intuition. The method of Zen, at its best, sought to create an internal harmony between these two "means of action," and thus encourage spontaneity without ignoring technical skill.

Just as the Zen masters insisted that it is only attachment to an idea which conditions and enslaves the mind, so did the fencing master insist that if the novice preferred one technique to another, he would block his own ability to respond naturally to unfamiliar styles of attack.

### The Need For Technical Skill

**T**he need for technical skill, as Michael Random notes in his book, *The Martial Arts*, and the need for inner maturity went hand-in-hand. To be freed from the fear of death and to preserve one's serenity and mastery (zanshin) at all costs were not personal qualities which could be acquired without great commitment and great effort, either by the monk or the warrior.

For example, the teaching of the itto ryu was, and is, based on the principle of *ai uchi*, meaning "to cut (the opponent) just as he cuts you." This is the ultimate in timing which necessitates a grueling regimen of training in technique until the swordsman is able to simply and spontaneously strike the opponent without "apparent thought for his own safety."

This is the tactic of the novice, the fool or the master. And perhaps there is no difference between the latter two categories, at least to the Zen student, who sees wisdom and ignorance as two faces of the same coin.

Zen did not seek to merely teach the swordsman to fight more effectively; but rather to develop and sharpen his own sense of intuition. This "sixth sense" was an ability to synchronize one's acts intuitively with each new situation as it was created, so that one's reaction became as appropriate and unique as the action itself.

To illustrate, the novice sees the master's downward cut of the sword to his head, reacts and blocks upward ferociously, then afterward counter-attacks with all his force with a rigid stroke which is easily parried by his instructor. By contrast, the master sees the attack and simultaneously knows it will go wild if he but parries and steps lightly aside. The overly-committed attacker must leave himself open to counter-attack by his tension and lack of balance.

As D.T. Suzuki stated in his monumental book on the influence of Zen on Japanese culture: "He (the swordsman) must act instinctually and not intellectually. At the moment of the most intensely

concentrated struggle for life and death, what counts most is time... If there were the slightest moment of relaxation (*suki*), the enemy would feel it instantly and lose no time in making use of it."

### Non-Action, Mushin, Wu Wei

**T**he master swordsman's "non-action," *wu wei* as the Chinese Taoists called it, is not a conscious decision; it cannot be if it is to be spontaneous and alive. This is pure intuition which is heedless of personal danger and wedded to technique which has gone beyond repetition and trained reaction to become an engrained aspect of the sword wielder's very being. The futility of verbal instruction and mere repetitive mimicking of the instructor is as valid for sword training as it is for the spiritual search for enlightenment. To quote D.T. Suzuki: "Unless the mind that avails itself of the technical skill somehow attunes itself to a state of the utmost fluidity of mobility, anything acquired lacks the spontaneity of natural growth."

In his book on strategy, *Gorin no sho* (*A Book of Five Rings*), the famous swordsman Miyamoto Musashi wrote: "Whenever you parry, hit, spring, strike or touch the enemy's cutting sword you must cut the enemy in the same movement... This is not merely a spirit of aggression in which the attack is fiercely pressed; rather it is a simultaneous parry/strike in which defense/attack are mentally and physically one." Musashi is speaking of economy—economy of motion—of strength and of mental and nervous energy. The master uses himself only as much as is necessary and does not over-commit himself either accidentally or by design.

Musashi was not a Zen priest, but by his love of art as a way of being (both as craftsman and warrior) he epitomized the application of Zen principles to daily life—a life lived in the latter days of the *Sengoku-jidai* (The Age of Warring States). His duels and war exploits ensured that his principles were practical ones necessitated by frequent life and death conflicts. As Musashi wrote: "The true way of sword fencing is the craft of defeating the enemy in a fight, and nothing other than this."

### Depersonalization

**T**o defeat the enemy it is necessary to refrain from empathizing with his humanity. The Zen monk Takuan (1573-1645) was well aware of this psychological truth when he wrote: "The perfect swordsman takes no cognizance of the enemy's personality, no more than that of his own... In spite of all the concern he has or ought to have, he is above himself and transcends the situation."

In modern terms, this is as essential an aspect of war now, as then. If your enemy is seen as a human being with history, family, hopes and dreams, it will be more difficult to concentrate on destroying him. Zen was not, and is not, concerned with morality. It depersonalized not only the enemy, but both opponents.

How can it be otherwise? There can be no morality, except for that of the hypocrite, in a life-and-death struggle. Zen, for the samurai, was the sword in action, cutting away superficiality and social restraint to reveal the essence of a situation. And what could be more essential than the choice between life and death?

It was natural for the serious-minded warrior to approach Zen for training in mastering the fear of death. The Zen determination to handle this psychological dilemma without depending either on morality or intellectualizing must have been very attractive to the practical and unsophisticated minds of the samurai. Zen is an active way of personal understanding (as opposed to personal salvation) and teaches that one should always go forward in life without looking back or being pre-occupied with the future.

The sword-art of iaijutsu, of drawing the blade, was first and foremost a development of the necessity to not only go forward with intuitive action, but to do so before your opponent could kill you. This was an "unconscious" matter of spontaneously out-drawing, rather than out-gunning, the enemy (as in the gun-duel days of the American West).

Each style of swordsmanship strove to perfect its secret techniques of fast withdrawal. As the samurai generally faced each other squarely, holding the sword in both hands, as if daring death, it was



common to see two warriors fall together simultaneously, dead at each other's hands. But as Yanamoto Tsunetomo, writing in the early 18th century, stated in his book *Hagakure* (*Hidden Among the Leaves*); "It is a principle of the art of war that one should simply lay down his life and strike. If one's opponent also does the same, it is an even match. Defeating one's opponent is then a matter of faith and destiny."

#### The Era of Peace

**Y**amamoto was re-iterating his precepts of the contempt for death that the samurai should hold even in an era of peace—the early Tokugawa Shogunate. He saw the samurai as a flagging class of increasingly passive and indolent warriors. The energy of the samurai was being channelled by the government into "police" duties, administration and the ceremonial rituals of court life. There were no longer wars in which a samurai could be *shirigurai*—"seeking crazily to die."

Service, which had always been at the core of the samurai's written and spoken code of ethics, was reemphasized by the bakufu and encouraged by the increasing influence of Confucian precepts in government and culture. The necessity for the spontaneous unpredictability of Zen influence were traits no longer necessary for a nation at peace. The samurai were increasingly molded by the reality of internal stability to truly reflect the ideograph used to write the name of their class, a symbol which means "one who serves."

#### The Need To Fight

**T**he proverbial eagerness of the samurai to fight was unrelieved by sanctioned warfare, and so for many it degenerated into a gratuitous tendency to fight for any imagined slight against their honor. The bushi were also prone to duel to prove the superiority of one style over another.

As Inazo Nitobe wrote in his book *Bushido*, (*The Warrior's Code*, 1899): "But ever within reach of the hand, it (the sword) presented no small temptation for abuse. Too often did the blade flash forth from its peaceful sheath." Fortunately for society, if not for samurai training, during the Tokugawa era legislation proscribing duels not directly motivated by an officially approved right-to-revenge or self-defense tended to reduce the number of duels to-the-death and/or attacks on unfortunate peasants.

But even in their duels and in the increasingly safe and ceremonially-oriented training halls, the majority of the swordsmen lost the reason—life or death—for serious training. Some of the practices of the various schools contributed to this gradual depletion of fighting skills. Like other aspects of swordsmanship, iaijutsu lost its earlier offensive character and became increasingly a ritual of technique seeking serenity of spirit and self-control. The use of wooden and bamboo equipment for training also tended to dilute the efficiency and realism of training. Safety and form became more important than fighting skill.

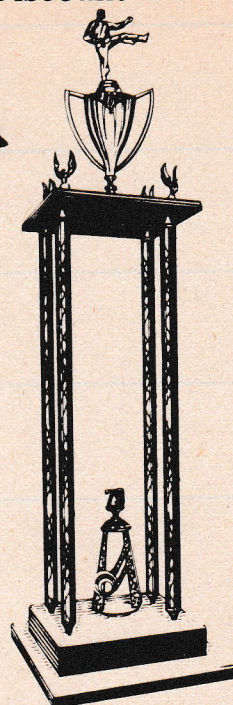
Unfortunately, secrecy was inherent to many of the schools that demanded oaths of secrecy from their pupils. The precepts of swordsmanship and military training called "*kuden*" were seldom written down. Consequently, as the aging masters, many of them talented veterans of the Age of Warring States, were reluctant to pass their secrets to their students, their sudden death would often cause the extinction of what had been best and most effective in a particular style. In this way, the effectiveness of most, though not all, of the major styles were increasingly diluted with each succeeding generation and change of master.

The age of peace was upon the samurai and there was no longer a reason to remember (and understand) the words of Tsukahara Bokuden (1490-1572).

"For the samurai to learn  
There's one thing only,  
One last thing—  
To face death unflinchingly"

Michael Babin is an assistant editor for the *RCMP Gazette*, a Canadian police magazine, as well as a martial arts practitioner.

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# KWAN JYEL SUL:

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## The Art

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### Within the Art

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### of Tae Kwon Do

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Tae kwon do. Visions of a martial artist hurtling into the air in a back spinning kick leap to mind.

It's a hard, power vs. power style. And the foot is the deadliest of all weapons.

Tae kwon do, the way of leaping and striking.

Yet there's another, less well known facet of this art.

It's called kwan jyel sul—techniques directed at manipulating the joints of your opponent. It's for those moments when something less than obliterating an enemy is called for.

Kwan jyel sul, techniques for control and manipulation.

It's the art within the art of tae kwon do...

By James S. Benko

The art of tae kwon do is widely known for its fast and powerful kicking techniques. Few realize the importance the practice of *kwan jyel sul* (joint manipulation techniques) plays in the development of the complete tae kwon do practitioner. Kwan jyel sul refers to techniques which involve the manipulation of the opponent's joints in a manner which enables the practitioner to disarm, disable or immobilize his attacker.

In tae kwon do, kwan jyel techniques play an important part in the development of effective self-defense movements and, in general, to the understanding of the different parts of the human body and their functions. Some kwan jyel techniques involve the locking of a joint. This "locking" position restricts the amount of movement the opponent will have, thus better enabling you to subdue him.

The joints are where all movements that change the positions of the bony parts of the body, such as the arms and legs, take place. They allow us to perform a great deal of activities that we take for granted, such as walking, opening a door, and even picking up a pencil. You can understand just how important the joints are if you imagine how a cast on your leg prevents you from flexing your leg, or how a splint on your finger

restricts your ability to manipulate small objects. Without your joints to help you move, you would not even be able to dial a telephone.

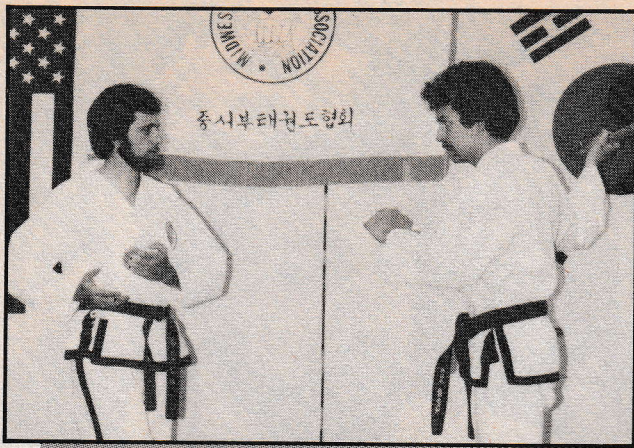
In all cases, the structure of a joint determines its function. While some joints, like sutures which are in the skull, permit little or no movement, others permit a slight degree of movement. Still other joints are able to maneuver 360 degrees, permitting you relatively unrestricted movement. Generally, the more closely the bones fit together, the stronger the joint. But this tight fit, which makes for stronger joints, also means that movement is restricted. The looser the fit, the greater the degree of movement. Tightly fitted joints, such as those in the skull, are more susceptible to sharp blows. Joints which permit a great deal of movement, like those in the arms, leg and neck, are primary targets for joint-locking and manipulation techniques.

Why use kwan jyel techniques when it may be just as easy, if not easier, to use a hand strike or kick? In certain situations you may wish to restrain your opponent until the police arrive. Police and security personnel find kwan jyel type techniques quite useful in their work. These techniques allow them to subdue their opponent without having to use

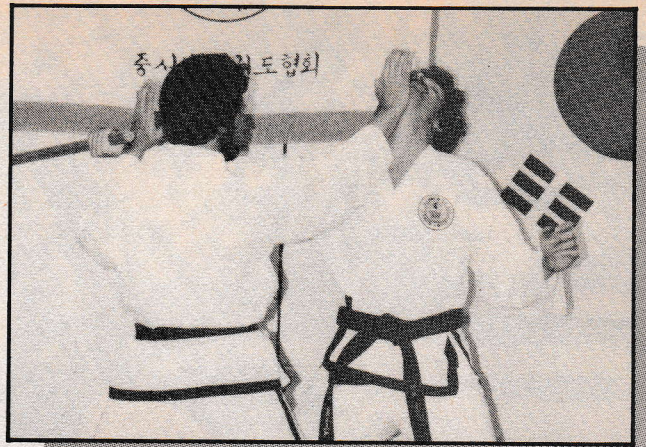








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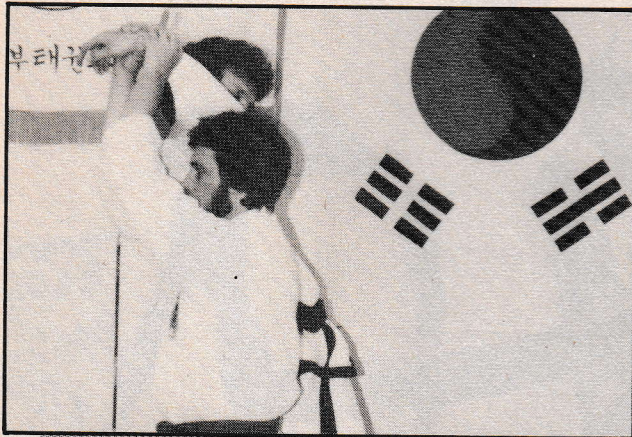
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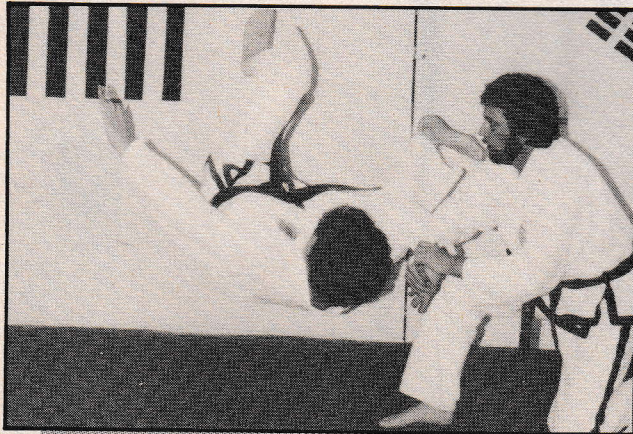
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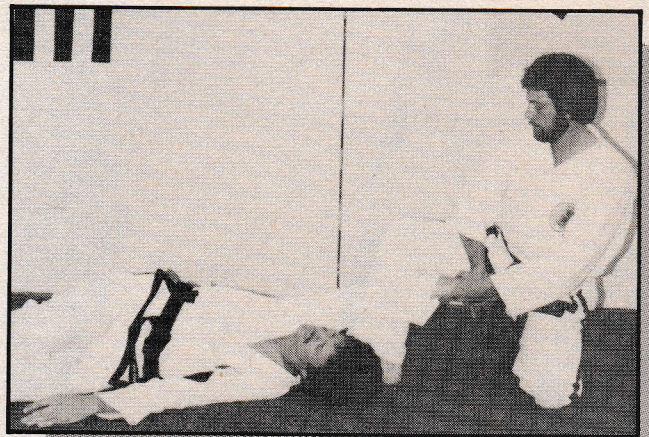
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# KWAN JYEL SUL:

The Art  
Within the Art  
of Tae Kwon Do

an excessive amount of force.

Of course it does take a great amount of study in order to be able to apply kwan jyel techniques quickly, effectively and with control. Police and security personnel should be taught a few techniques which can be applied to almost any type of situation. This is due to the limited amount of time they are given in their self-defense training. The tae kwon do practitioner learns to use only the amount of force necessary in order to subdue his opponent. Kwan jyel sul is one method which helps him accomplish this.

If someone simply grabbed your wrist without any real intention of doing you great harm, it would not be right to strike him with great force, as though he had a knife. In other words, you would not want to overreact to the wrist grab. By applying a kwan jyel manipulation, you would be able to break the hold and, if necessary, immobilize him while still being able to control him should he attempt something else. There would be no need to use excessive force.

The overzealous student may counter with a spear to the opponent's eyes, or a kick to the groin area, or perhaps even strike the ears with cupped hands. If the student is trained in the proper use of kwan jyel sul, he would not have to use these counters and can avoid inflicting serious damage to his opponent. The well-trained practitioner should be able to dispatch his opponent with the minimum amount of force required to do so.

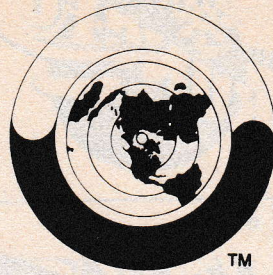
When dealing with an opponent who has a weapon, kwan jyel sul can be used to disarm him in several ways. If you lock his attacking arm and strike the elbow, he will release the weapon, dropping it. Or he will be unable to hold onto the weapon with much strength, making it quite easy for you to take the weapon away from him.

Joint locks and manipulations are to be found in many forms of the martial arts: aikido, jujutsu, hapkido, and yes, even tae kwon do. Kwan jyel sul (joint manipulation techniques) can be very useful if practiced on a regular basis and taught by a highly

Continued on page 43

As the opponent executes an inward strike with a club, Benko moves in on the opponent at a 45-degree angle, blocks with a knifehand and a simultaneous palmheel counterstrike to the head. Then, Benko seizes the wrist, rotates it to the right while stepping in front of the opponent. Continuing his circular motion, Benko steps back on his left foot, drops to his left knee, and with the opponent's wrist locked, throws him, maintaining control with a wrist lock...

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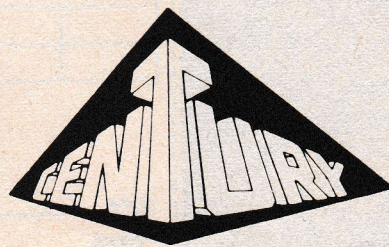
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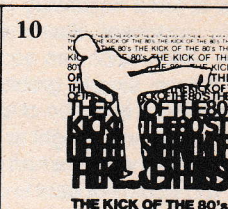


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# KWAN JYEL SUL:

## The Art Within the Art of Tae Kwon Do

qualified instructor. Just as kicks and strikes are an important part of the art of tae kwon do, so are kwan jyel techniques, which all too often are overlooked and misunderstood by many students and instructors. Kwan jyel sul are an integral part of the art of tae kwon do.



Joints, though easily damaged, are not easily repaired. Certain techniques applied to a joint may dislocate it from the socket, or perhaps actually break the joint. When a break or dislocation results, the muscles, tendons, or ligaments of the joint may become stretched, torn or twisted, causing extreme pain. The flexibility of the connective tissue that binds the bones together may also become damaged, causing pain and hindrance to the movement of the joint.

Most joints contain a fluid which acts as a buffer between the bones. If damage occurs to the joint resulting in a loss of this fluid, the bones may come into contact with each other, causing them to rub. This rubbing or scraping action will cause chips of the bones to break loose resulting in extreme pain and restricted movement of the damaged joint. This is another example of just how important joint movement is and how easily they may be damaged. Because of this, joints are

an important target when we are attempting to defend ourselves.

When your joints are in good condition, they can be moved quite easily. Stiffening of the joints is a sign of age or some type of disease or disorder, such as arthritis. Practice of joint-manipulation techniques and exercises will strengthen the joints and make them more flexible. Through manipulation of the joints, circulation to areas surrounding the joints is increased and the nerves are stimulated, making them healthier and thus more resistant to disease.

There are several ways the joints may be used in self-defense. By positioning the joints at certain angles and applying pressure by twisting or punching, you can inflict extreme pain, causing your opponent to release his grip or stop his attack immediately. If you lock certain joints, you will find it is quite easy to throw your opponent with relatively little effort on your part. A strike to a joint may cause damage, or result in the actual breaking of the joint, disabling an opponent. Joint techniques are also quite valuable when disarming an opponent who has a weapon. In tae kwon do, attacking and manipulating an opponent's joints plays an important role in self-defense techniques.

When practicing joint-locking or manipulation techniques, extreme caution should be taken. Joints can be damaged, in some cases beyond repair, quite easily. Techniques should be practiced slowly and only under the supervision of a qualified instructor, to insure damage does not occur.

When first learning kwan jyel techniques, the student is taught to work the large muscle groups and major joints in a manner which enables him to control his opponent's actions. The instructor teaches the basic functions of the muscles and joints and then shows the students how to apply techniques which relate to the specific joint or muscle group. This process of learning kwan jyel sul allows the student to constantly expand the techniques he has been taught. He is also able to create other techniques and not be restricted to prior techniques the instructor has shown him. After all, the instructor is the student's guide. The instructor shows the basics to the student and lets him develop his own techniques built upon the theories and concepts the instructor has taught him.

When using kwan jyel techniques as a means to neutralize your opponent's attack, you will not be using locks and holds applied to various joints but pressure points and nerve centers as well. These help you to control and position his body so you can more easily apply a technique of neutralization; a hold, lock, or throw. Applying pressure to a given point on the arm will cause the arm to flex and retract the forearm. Pressure applied to a different portion of the arm will result in the extension of the arm. Either one of these conditions may contribute to your ability to better control your opponent's actions and reactions and apply a kwan jyel technique.

James S. Benko is a tae kwon do stylist and the founder of the Midwest Taekwon-Do Association.

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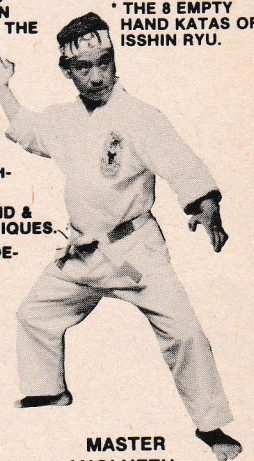
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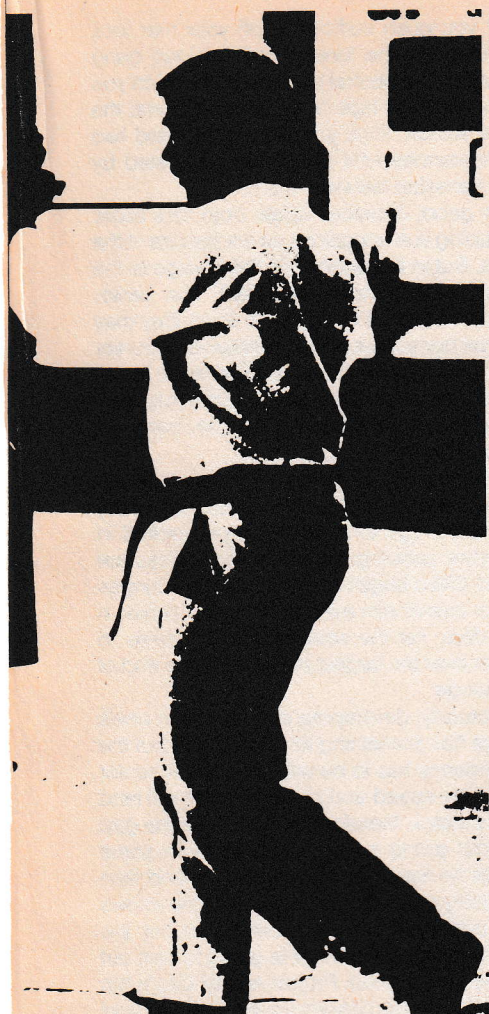
## YOU MAY BE READY, BUT IS YOUR STANCE?

by Tony Annesi

**Every karate style has its ready stance, yet few practitioners deeply study it. This innocuous looking basic, however, could be the key to greater speed and power in defense and attack.**

**O**ne line of students stands in a left front stance, their right fists cocked by their sides. Their opponents stand in a ready stance, upright, fists in front, awaiting the inevitable attack. A command slaps the walls. At the rear of the line, white belts dart their feet back and deliver upper blocks which always seem to be perceptibly slower than those of the black belts at the front of the line. The black belt defenders return to their ready stances machine-like, snapping into position, while the white belts are still digesting what has happened. The same thing is true of the black belt attackers. Not physically faster than their lower ranked counterparts, they seem to get to their targets earlier. Perhaps it is just experience, perhaps it is something else.





The hips are the key to power in karate—and understanding their motion from the ready stance can eliminate the dead space in transitions from stance to stance, as well as increasing the speed with which one can close the gap. Powering in on a lunging reverse punch, the legs will pass through a lowered ready stance. Understanding the hip motion and the ready stance allows the practitioner to quickly close the gap with focused, devastating power, as well as keeping the groin protected from kicking counters.

In every style there is a ready stance. Some people call it *shizen tai* ("natural posture"), some call it *hachiji dachi* ("figure eight stance"), while many Korean styles label it *cha yun seh*, *choon bi soki*, or *ah jong soki*. The position of the hands vary. Usually in fists, they are sometimes by the sides, sometimes in front of the thighs, sometimes in front of the groin. Elbows are locked, or slightly bent. At times the arms stick out almost directly in front of the practitioner.

But what remains the same is that the legs are straight and the stance upright. This stance serves as a simulation of a normal, everyday street posture. Symbolically the karateka, although physically not in fighting posture, is ready. The stance also serves to show that a practitioner is not active in the fight. If the defender does not move from this position, it is obvious to the attacking partner that something is wrong. And if he returns to this position after he retaliates, he communicates to his attacker that there are no more kicks and punches, fists and feet to weather, at least for the moment.

Although every karateka has this stance in common, only the advanced practitioner seems to use it to the best of his ability.

Perhaps it is because he, at least subconsciously, understands how this stance can be used to add speed and power to his techniques. *The key is in the hips.*

Hips should be slightly tucked in the ready stance, neither completely pressed forward as in a completed front stance, nor relaxed. There should be a slight bend in the knees. Whether the toes are directly forward, as in many Korean styles, or slightly outward, symbolizing a more natural posture, as in the Japanese styles, speed to the rear will depend on a tension of the toes. Speed forward will depend on a flexion of the buttocks. One can experiment with this alone.

Stand in a ready stance, tuck your hips slightly, keeping your back and neck vertical, and simply flex your toes against the floor. You will find that your body tilts to the rear. As long as your hips remain tucked, you will fall backward like a hewn tree. All you need do is dash one leg back to brace yourself in a stance. To move forward from the ready posture, tense your buttocks. This pushes your hips forward and you will feel almost as if you were pushed from the back of the waist. All that remains is to thrust out a foot and perform

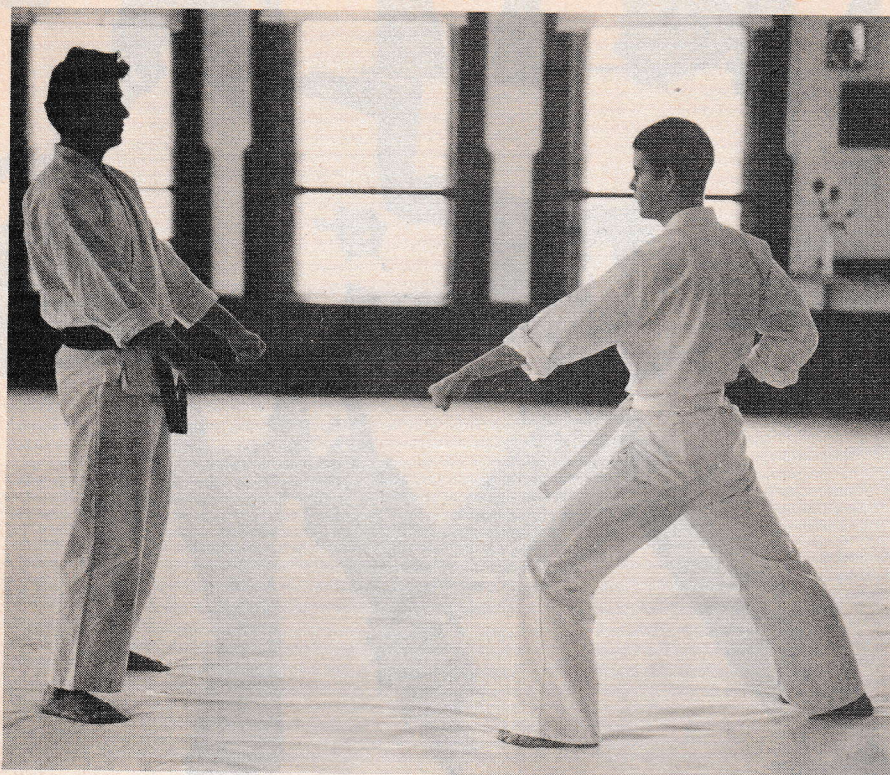
a hand technique.

But the proper use of the ready stance is valuable beyond one-step sparring. Obviously one starts one's kata from a similar position. The first movement of a kata is very much like the first movement of a one-step sparring drill; but it is less obvious that the large turn half-way through many kata passes through a lower version of the ready stance, and that if the hips are used in the previously described way, one can get a great deal more speed, snap, and power into that pivoting technique. It should feel like the knees are bending, as if you were sitting on a turntable, so that any place along that circuit, you can spring out to your next technique.

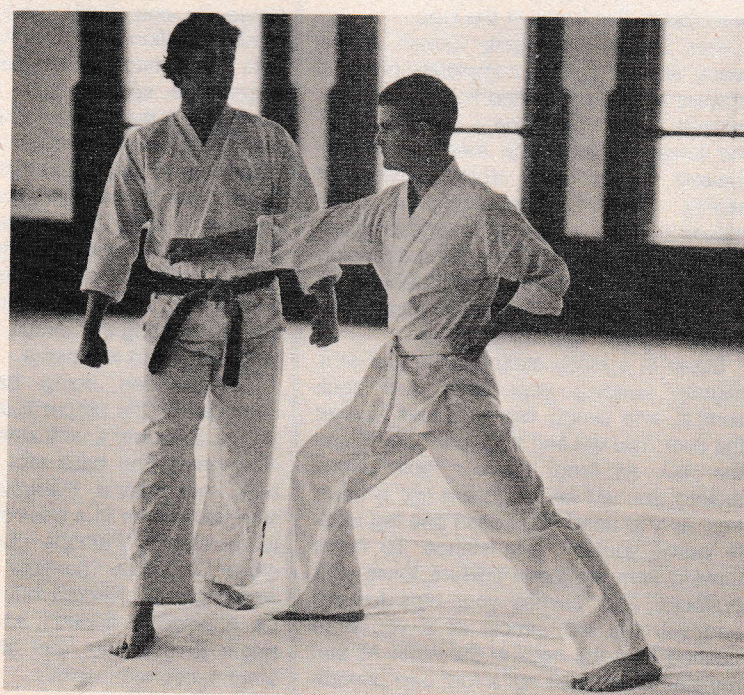
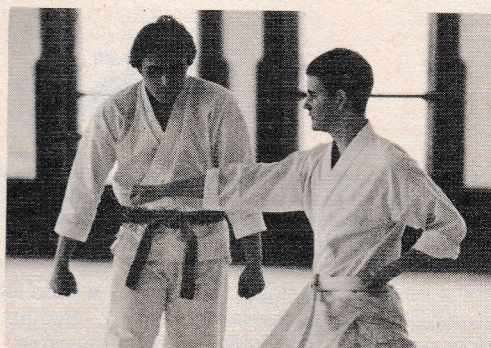
Indeed, even doing basics can be improved by the proper study of the ready stance. Step into a front stance and punch. Now bring your back foot through into a new front stance. Halfway through your step you will be in a position similar to the ready stance. Perhaps your feet will be closer together, perhaps you will be stepping in a crescent, but the posture will be analogous enough so that you can begin to use your feet and hips in the aforementioned manner.



# YOU MAY BE READY, BUT



Above: proper use of the hips in the ready position increases power and reduces the transition between moves. Right: lacking this understanding, the pivot away from the reverse punch shows improper hip use. Below right: proper use of the hips shows in the erect stance that follows a transitional move such as the pivot...



If you push sufficiently off your rear foot, pulling with the forward foot, you will bring yourself to a neutral position from which you may use your hips to burst forward into the new stance. Thus you have completed two front stances with power not dissipated by the transition between them.

In good, classical karate dojo, this basic stepping is emphasized, as are the use of the hips. But in few schools is the linkage to the ready stance made apparent. The senior students learn it by osmosis. Even they may not be conscious of the comparisons. Junior students seldom have the experience to absorb this lesson. But a little practice in basics, kata, and ippon kumite will quickly bring the lesson home.

This training in hip position, and the accompanying use of subtle movements of the stomach, legs and toes, can be applied in freestyle sparring when lunging attacks are used. Often beginners find their best lunges never overwhelm even the smallest senior in the dojo. Yet the smallest senior seems to hover over the largest beginner at the end of his lunge.

Naturally, developing confidence in one's lunge has something to do with this, but the confidence has to be well-founded. A senior trusts the speed and power his hips will lend to his attack, therefore he can close the gap without giving away a technique. In some cases he may even leave his chest and face relatively open to attack because he knows his opponent will be worrying about the chambered fist which he is going to lash out at the last second. Proper *hachiji dachi* hip training can not only improve the speed and power, but also the distance of the lunge and the initiation speed.

Try this simple exercise. Get within a realistic sparring distance from your partner. Use a hand fake to stick into your opponent's face while simultaneously pulling your rear leg forward through neutral position. Now, as in basics, let your hips take over. Thrust them forward, lifting your rear sole to the front. If you have practiced this solo so that you can go forward without bobbing up and down, you will find that your opponent reacts to the hand fake but does not have time to react to your lunge. Since there is no specific technique to block or to estimate distance from, he tends to lose a timing beat and thus be overwhelmed. Snap out a kick or a punch at the last moment before you land or when he provides a momentary opening.

Two lines form in the school. One line steps back, readying for the attack. The second line stands, upright, fists in front, in a ready stance. The command is given, the motions are taken, the blocks banged out. But this time a few of the junior students focus their techniques simultaneous to those of the black belts.



Ranked in shotokan and kamishin karate, a style born in China, influenced by Korea, and formalized in Japan, Tony Annesi teaches at Bushido-Kai Martial Arts Center, Natick, Massachusetts.



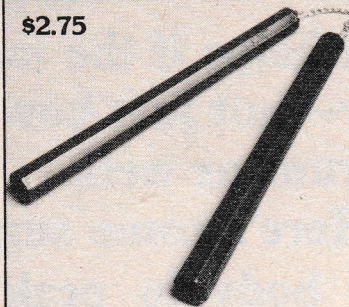
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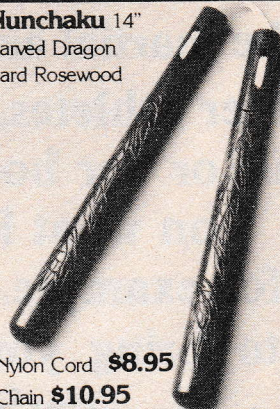
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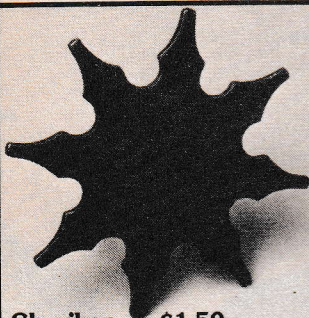
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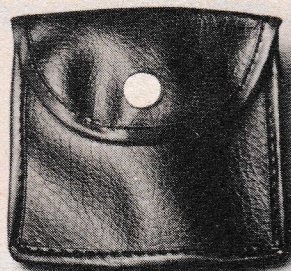
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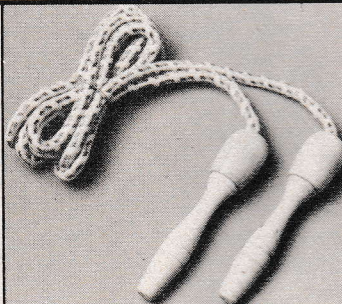
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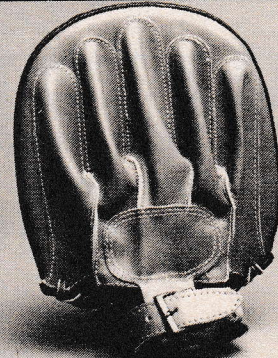
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**The martial arts—they represent the pinnacle of physical culture.**

**And whether the martial artist sees himself as an athlete or not, studying the martial arts is demanding, physical exercise.**

**And like other athletes, it helps if the martial artist understands his or her body—not just how it works, but on what it runs as well.**

**Nutrition for example. Here's some suggestion of "superfoods" to bring your body to peak efficiency and performance.**

**After all, you are what you eat...**

**by Frances Sheridan Goulart**



# **SUPER FOODS FOR SUPER PERFORMANCES:**



One man's wonder food never seems to be another's. But it's easy to draw a bead on the foods that don't even give you a sporting chance.

Any all-points bulletin on the bummers would have to begin with sugar, that substance which sports and non-sports individuals alike dump into our tea and coffee at a rate of 2,000 tons a day.

This high-calorie non-nutrient that fuels so many athletic bodies so many times a day is, in the opinion of Dr. John Yudkin, author of the celebrated anti-sugar study, *Sweet and Dangerous*, implicated in most of the cases of heart disease that take 800,000 lives of athletes and non-athletes alike each year.

Not only are essential minerals such as potassium, sodium, and calcium (so crucial to the athlete's energy connection) rapidly depleted by a diet even moderately rich in Baby Ruths and Dunkin' Donuts, but, accord-

ing to former Olympic weightlifter and coach Bob Hoffman, "You can undo a week of training in just five minutes with extra sugar before competing. An increased flow of body insulin is set off which lowers blood sugar levels below normal, producing fatigue."

Burger-rich diets aren't much better. Meat is harder to digest than other more or equally proteinaceous foods. According to J. H. Kellogg in the *New Dietetics*, even moderate meat eaters require three times the amount of work in the elimination of nitrogenous wastes from their kidneys than is demanded from the kidneys of flesh abstainers. Yogurt, by contrast, is digested and dispensing its nutritional balms in less than an hour—clearly an advantage to the athlete who must eat and run, dive or row. And high meat diets raise the cholesterol-lowering effects of a high exercise regime.

Nor is salt something you can number among the "clean energy" foods. Indeed, it is considered slow poison by most knowledgeable sports nutritionists. And processed foods in general, from frozen yogurt (freezing and oversweetening destroy the live bacilli, thereby eliminating any edge it might have held over ordinary ice cream)—to canned peas (they often come with unhealthy levels of lead, cadmium and a dose of EDTA for brighter color)—is, generally speaking, very unsporting stuff—"uppers" over the short haul, but "downers" in the long run.

So, sugar (followed by meat, salt and meat-processed food) is the epitome of the non-

athlete-treat. But unless you spend all of your spare time off-track, off-court, or off-field, rolling your own tootsie rolls and making your own saltfree meat, what is there to eat?

The answer lies in developing a taste for the vitamin and mineral rich foods that are natural sources of energy. Where does real "go power" come from? According to exercise expert Per Olaf Astrand, "Energy production of exercising athletes comes from a judicious mixture of carbohydrates and fats. Proper dosage can increase stamina by 300 percent.

Maybe they aren't the 300 percent solution, but dates, honey and sunflower seeds (to select a few tasty examples) are all superior antifatigue foods for starters. And even soybean oil improves muscular efficiency.

Super Foods For Super Performance Include:

1. Fruit Sugar (fructose): Writing in Great Britain's *Athletic Weekly*, Dr. M.H.M. Arnold advises the use of fruit sugars (fructose) as a sucrose substitute. And it is certainly superior to chemical sugar replacements such as saccharin, as well. A one-and-a-half pound supply produces a body stock of one-and-a-half pounds of glycogen (the equivalent of about a bushel and a peck of apple gnoshing—a lot even for the most dedicated frugivores).

The virtue of fructose, which may be derived from a variety of fruits, beets or even, in a few cases, corn, is that it is converted almost instantly into energy. Sugar, on the other



## *Food Psyching For The Lay Athlete*



# SUPER FOODS

hand, may take up to 30 minutes. Fructose also hastens the speed at which other sources of glucose in the body are converted into glycogen, without causing a rise in insulin levels and without creating the attendant havoc that refined sugar does. (Fructose can now be found in both powdered and tablet form in health food stores).

If you are ousting that dangerous upper and downer, sugar, there are some relatively easy alternate ways to increase the carbohydrate in your diet (and thus the glycogen which is stored in your muscle and liver) with little, if any, sugar.

First, make a conscious effort to reduce your sugar intake (let fruit satisfy those cravings) to no more than 10 percent of the day's calories (if you are at all average it's probably twice that high right now). Then, substitute honey, unsulphured molasses or maple syrup in your desserts and snacks. Then concentrate on insinuating some of the following foods and supplements into your food psyching program.

2. Brewer's Yeast: Not to be confused with baking yeast (otherwise known as food yeast, or nutritional yeast). Available in tablets, capsules, flakes, powders or varying strengths and flavors—at drug stores and natural food shops. This yellowish concentrated protein powder with its faint peanut flavor (some vegetarians swear it makes a great meaty-tasting broth) is actually the smallest plant cultivated by man. It is also probably the cheapest super food on earth. A small amount of it mixed into fruit or vegetable juice twice a day is a rapid energizer.

Why? Because yeast contains all the elements of the B-vitamin complex in perfect harmony (without which "go power" cannot be produced). It is a first-rate source of natural iron, plus 18 other minerals and micro-nutrients. It is low in calories and carbohydrates, and provides a rich store of the anti-aging nucleic acids, as well as the antioxidant selenium. And it has an almost infinite shelf life. Different yeasts are grown on different cultures, therefore some are nutritionally superior to others. Also, there is a considerable range in "palatability," so taste around. Also read labels and check for a type that has calcium added. (Yeast is naturally high in phosphorus and needs to be balanced with added amounts of calcium.)

3. Liver: Available fresh, or dried by a low-heat process; as raw dessicated powder, and in tablets or capsules, too. Any athlete trying to push his or her oxygen intake up over 70 liters (distance runners, for instance) can ill afford even a mild case of iron deficiency anemia. And, fortunately, it can be prevented or remedied by adding iron-rich liver regularly to the diet. In tests conducted by Dr. B.H. Ershoff of the Thurston Laboratories in Los Angeles (reported in the *Journal of Nutrition*) rats were

divided into three groups with only the final group receiving dessicated (dried) liver as a portion of their daily diet. At the end of three months, the rats were pitted against one another in a test of swimming endurance (one of the best barometers of stamina.) Both of the unliver fortified groups expired after 13 minutes while the liver-loving rodents were still in the swim after 180 minutes. Further tests with liver-fortified laboratory animals have demonstrated the exceptional energy-producing values of this superfood. Liver is a blood builder, a superior source of iron (and the safest one) and all other major minerals, and like yeast, an excellent source of every B vitamin you can name and then some.

The straight powder is more potent than tablets, but acquiring a taste for it may take a period of adjustment. But liver supplements are sometimes available supplemented with additional vitamins and herbs—a combination in which one element "potentiates" the other. It is worth looking for.

4. Wheat Germ & Wheat Germ Oil: Another famous endurance nutrient—one of the best sources of vitality in the natural world. According to the Department of Agriculture's handbook, *Food*: "Wheat germ oil has two-and-a-half times more energy value than whole grains, and all other starches and sugar. One teaspoon of the oil is equivalent to five pounds of the pressed germ."

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## Wheat Germ oil has two-and-a-half times more energy value than whole grains and all other starches and sugars.

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Both are the manna from which many a sports miracle has been made. During a remarkable series of studies in 1956 at the University of Illinois, Dr. T.K. Cureton, whose wheat germ investigations span 20 years, increased the stamina of a group of Olympic swimmers by 51.5 percent simply by adding wheat germ and its vitamin-E-rich oil to their daily fare for a period of three months. The wheat-germ-fed swimmers outranked the competition in all events.

A similar study conducted by the Shute Foundation For Medical Research in Canada, demonstrated how the race winnings of horses already in top-notch condition could be improved 100 percent by pre-game dosing with this remarkable supplement. Because of the large amounts of naturally occurring vitamins B and E it contains, wheat germ keeps the capillaries and muscles of the heart tissues open, increasing the flow of blood in the arteries. Note that wheat germ oil provides more vitamin E than the germ itself, but less protein. Either form, according to Dr. Szent-Gyorgyi (the discoverer of vitamin C), potentiates the body's store of ascorbic acid, enabling it to function at optimum effectiveness. One-half cup of wheat germ contains 24 grams of protein—which is eight times as much as you'll find in a slice of wheat bread.

Just make sure you buy yours vacuum-packed—wheat germ is as perishable as fresh milk. Buy your oil in perles of peak potency from a reputable manufacturer.

5. Yogurt: Yogurt is the stomach's soul food. It is the ideal medium for the absorption of protein. Rich in the B vitamin energy spectrum it doubles the intestinal absorption of calcium. The "friendly bacteria" in yogurt hinder the development of almost every disease-producing organism known, including salmonella and dysentery, and those that change nutrients into those carcinogenic nitrates.

Yogurt also increases the biological value of milk's protein, and stimulates both liver and intestinal activities.

Furthermore, yogurt is more rapidly digested than milk. Over 90 percent of yogurt is assimilated in an hour. Whole milk takes two-thirds longer. In France, yogurt is known as "the milk of long life." Yogurt also manufactures a multitude of B vitamins in your digestive tract and, as Karen Cross Whyte relates in *The Complete Yogurt Book*, "Ilya Metchnikoff identified and isolated the bacilli that created yogurt, thus making it possible to process the food on a large scale. He gave the food the label, "health food," stating that if a man ate yogurt regularly he would live to be one hundred fifty years old."

Animals fed yogurt every day live more than 10 percent longer than those on a yogurt free diet, agrees Dr. Tomotari Mitsuoka of the Institute of Physical and Chemical Research in Japan. He theorizes that man would live 50 percent longer—if his intestines were kept as close to sterile as possible. This is impossible, but eating lots of easy-to-eat intestine-cleansing yogurt every day is both pleasant and possible for us all.

Even if winning the Boston Marathon at the age of 90 isn't what you're shooting for, keeping your gut in good repair is simplified considerably by the addition of some sort of yogurt to your diet.

6. Vegetable Foods: Among its other virtues, vegetarianism appears to be a way of getting and absorbing more calcium in your sport diet. Calcium is the "take heart" nutrient.

At least the American Journal of Clinical Nutrition has a report showing that many vegetarians have bones of greater density than those of meat eaters—even vegetarians who do not drink milk. Salad greens may be a better calcium source than pasturized milk after all!

Meat is notoriously low in calcium, and a negative calcium balance can lead to osteoporosis (which can, in turn, put an end to your sporting life.) A condition called arthrosis occurs, and athletes who eat much meat are especially susceptible to arthrosis. According to *Lancet*: "Among 20 professional soccer players who were observed for 18 years, there was 100 percent incidence of ankle and 97.5 percent incidence of knee arthrosis." According to *The New Dietetics*, even moderate meat eaters require of their kidneys three times the amount of work in the elimination of nitrogenous wastes than is de-

Continued on page 52



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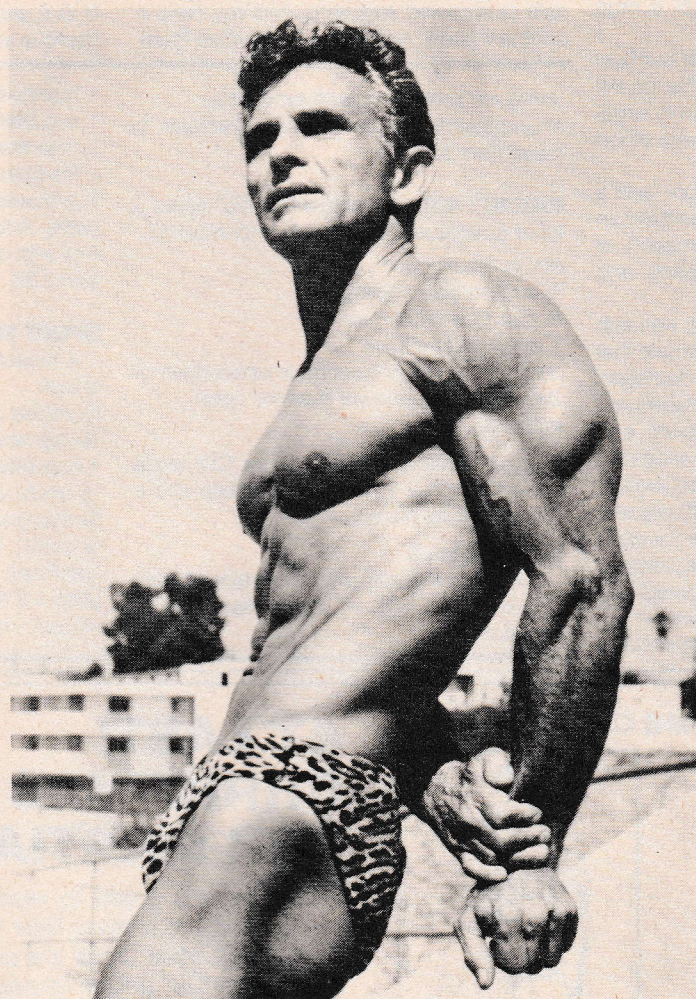
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# SUPER FOODS

manded of the kidneys of flesh abstainers.

And high meat diets raise the cholesterol levels (thereby offsetting to a certain extent the cholesterol-lowering effects of a high exercise regime).

Experiments by the Department of Nutrition at Loma Linda University in California, on the other hand, indicate that a diet high in vegetarian fare such as chick-peas lowers blood fat levels.

Meat is a poor roughage food too—and a poor match for the complete protein that can result from an intelligent combination of grains, legumes, grits, green, seeds and nuts.

7. Nuts, Seeds, Oils: Studies by Dr. Kenneth Cooper at the Aerobic Institute indicate that contrary to the old saw about salt depletion, the main minerals lost out there on the playing fields are the electrolytes potassium and magnesium, not sodium. Nuts and seeds are a good source of both and should be liberally sprinkled raw (cooking destroys 30 percent of the nutrients) on everything from mustard greens to ice cream. Sunflower seed protein is "nearly as high as the protein in steaks and higher than all other vegetable seeds" according to the government's *Composition of*

*Foods Handbook No. 8*. These little packages of solar power have the richest potassium count and the highest rating for magnesium among all foods surveyed by the Agriculture Department.

Another seed with a distinguished service record as a non-inert nutrient is the sesame seed (packed with calcium, another mineral female athletes in particular are often in need of). Combine it with raw salad oil, cold-pressed from unprocessed sesame seeds, or with nuts or sprouted soybeans, and you have a double wonder. According to Exercise Phys-

iologist Lars Carlson of Stockholm, these nut oils are rich in a supernutrient called *linoleic acid*. This provides a turnover rate of 40 times that of glycogen (and wheat germ oil is 50 percent linoleic acid).

Further muscle hustle is provided by a fruit from which a valuable oil is also pressed—the avocado, which provides more energy per pound than almost any other food known. It is as digestible, say nutritionists, as raw milk, contains 17 unsaturated oils and vitamins A, B, D, E, and K—a superfood when you want to improve your form.

Here are some palatable synergistic arrangements of some super ingredients to make from scratch:

**ENERGY ADE** (this potent "uncola" packs a lot of potassium, magnesium and vitamin C.

*Mix in the blender:*

¾ cup cottage cheese

¼ cup powdered milk

1 quart orange juice

2 tablespoons wheat germ or wheat germ oil

2 or more tablespoons brewers' yeast (optional)

A juicy alternative to soda sipping: Club soda spiked with fruit juice or concentrate and a drop of vanilla extract.

## SUPER BALLS

Sunflower seeds and dates are famous anti-fatigue foods, high in major vitamins and minerals.

1 cup hulled sunflower seeds

1 cup dates, pitted

¼ cup honey

Pit dates and chop very small. Grind seeds to a powder in the blender and combine with dates. Add honey and mix till well blended. Roll into one-inch "energy aid" balls. Makes about 30.

## SPORT SNAPS

A hi-protein non-sweetened no-salt energy snack.

*Combine in a bowl:*

½ cup wheat germ

1 cup sifted flour (this may be unbleached or ½ whole wheat)

¾ cup grated sharp white cheddar cheese

½ cup (1 stick) butter, or replace with ½ cup unrefined soy oil

(Add 1-3 tbs. water if dough crumbles.)

Knead until smooth; chill one hour or more.

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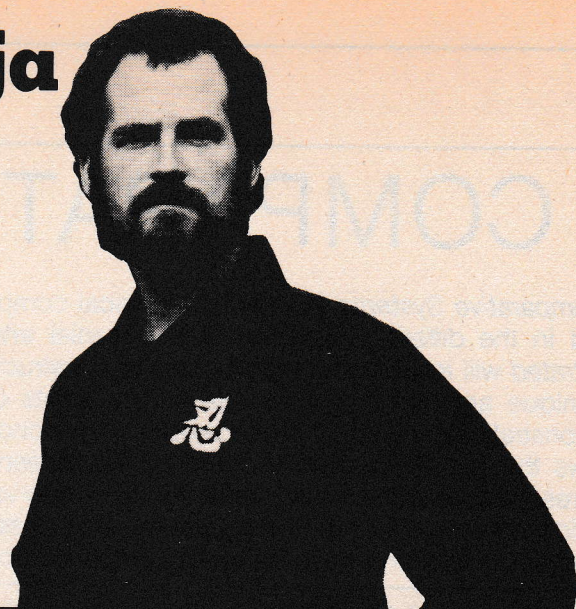
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*Stephen Hayes*



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## Ninja-To

Authentic steel replica of ninja sword, 24" long.



## Ninja Boken

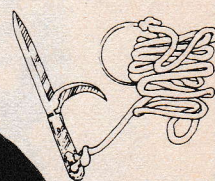
Oak replica of ninja-to for training.

## Ninja Han-Bo

36" oak fighting stick. Rubber coated model for training.

## Ninja Kyoketsu Shoge

Hook blade weapon. Used for cutting, climbing and striking.



## Ninja Stars

Authentic replicas of shurikens used by ninja centuries ago.

## Ninja Steel Bakuhatsumaga

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## Ninja

## Bakuhatsumaga

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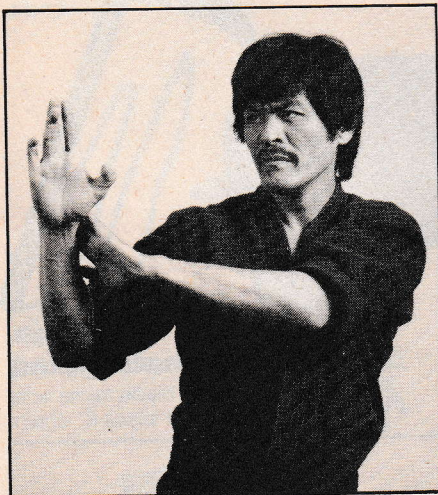


# COMPARATIVE SYSTEMS

*Comparative Systems* is a direct technical comparison of techniques used in the differing traditions of the martial arts. Each month, *Kick Illustrated* will invite noted practitioners and instructors to demonstrate a technique against a specific attack. The artists understand that their demonstrations should be characteristic of their chosen martial style. This allows the reader to directly compare the differing martial arts styles. Representatives of the major martial traditions may vary from issue to issue to allow as wide a view of the martial ways as possible and to provide a broad and interesting base for direct comparison by our readers.



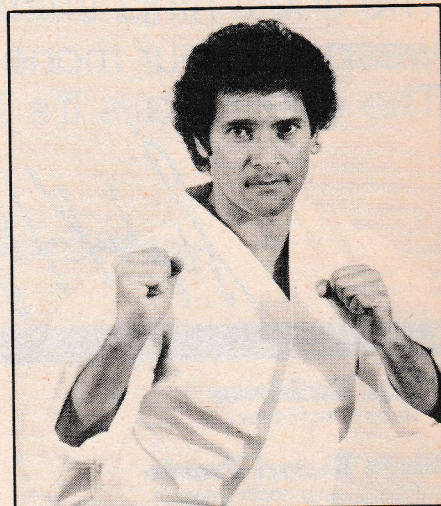
**Benny "The Jet" Urquidez** is representative of the sport/full-contact aspect of karate. A folk-hero in Japan, Mr. Urquidez is an advocate of "reality" karate—in which techniques are tested and determined either in the full-contact ring or in street confrontations. As such, it relies less on traditional karate-do forms and practices, but emphasizes that which works in such situations—function dominates determining form.



**Eric Lee** represents one area of the Chinese martial theory with his demonstration of won hop kuen do techniques. Lee is a former kata competitor who, in the days before ranking polls began, was considered America's premier kata champion. He is currently involved in film appearances and teaching seminars. Won hop kuen do is an eclectic Chinese style most noted for its strong self-defense orientation.

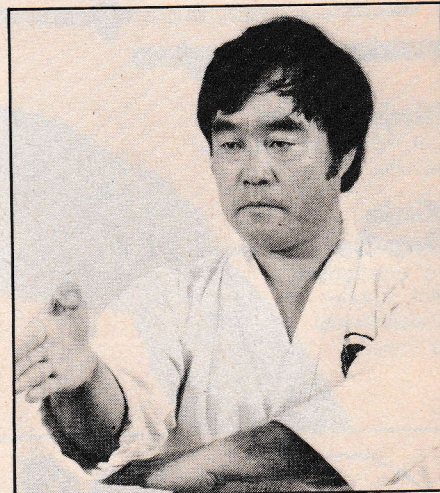
The Chinese martial ways, unlike that of the Japanese and Okinawan, rely less on the use of direct offensive power and forward aggression, preferring to rely on circular defensive motion, or "soft" technique. The Chinese approach emphasizes these evasive defensive techniques with counter strikes aimed at interrupting an opponent's position and/or rhythm, which then leads to a major strike, eliminating the opponent.

← **Tadashi Yamashita** (shichidan, kobayashi ryu, shorin ryu), represents the Okinawan styles, fore-runners of many contemporary karate systems. Yamashita, who teaches karate in Southern California, is also a noted practitioner of kobudo. Well-known for his demonstrations with nunchaku and sword, Yamashita has also made numerous film appearances. The Okinawan stylist generally favors a more vertical approach to stances and strives for a flexibility of technique that strikes a balance between the aggressive forward movement of the Japanese styles and the evasive and counter-offensive nature of the Chinese traditions.



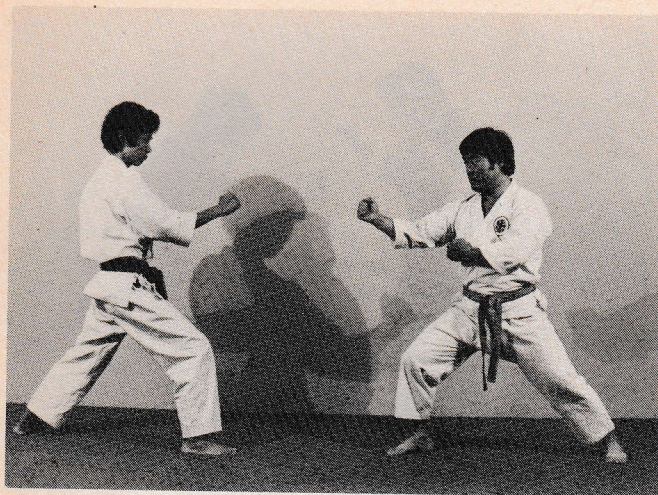
**Mike Stone**, a noted tournament fighter from Hawaii and the instructor of many celebrities, best represents the American eclectic tradition of the martial way. Using a blend of techniques drawn from a wide range of martial styles (he eschews the very concept of style), Stone advocates a defensive posture suited to the severity of the situation confronting the martial artist, ranging from aikido-based wrist and joint locks and throws for low-level confrontations to a mixture of hard karate techniques in more life-threatening situations.

**Fumio Demura** (godan, shito ryu karate), represents the tradition of Japanese karate-do. A former All-Japan Champion in sparring and an acknowledged master of kobudo, Demura currently teaches karate in Southern California and is the president of the Japanese Karate Federation. The Japanese stylist is generally noted for low, solid stances. Rarely an advocate of retreat, he prefers hard, forward aggressive action with the use of concentrated, focused power to defeat his opponent.

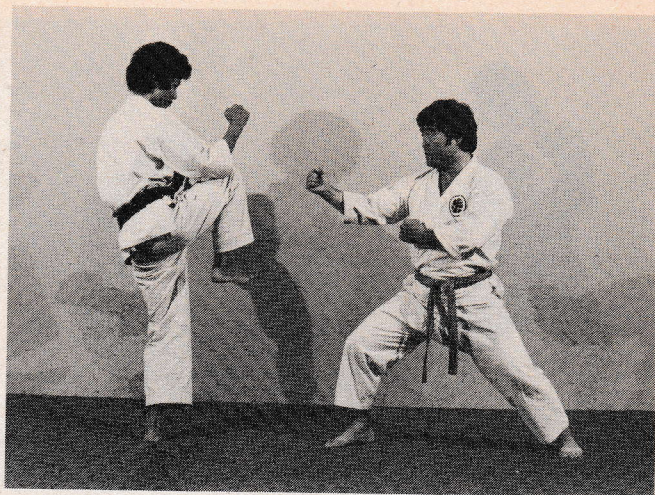




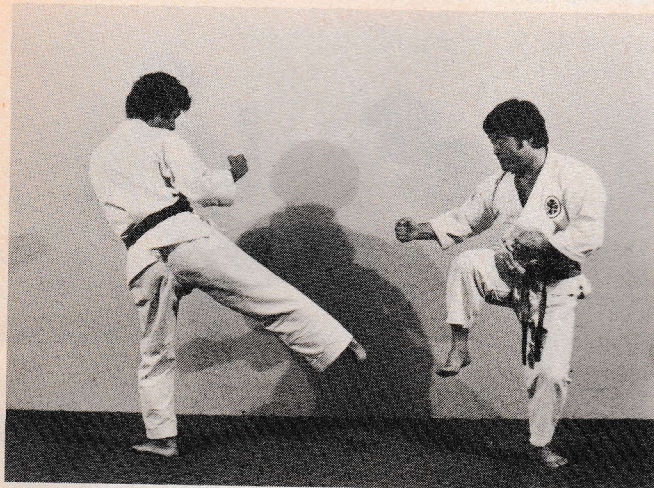
**FUMIO DEMURA**  
Japanese Tradition  
Shito-Ryu



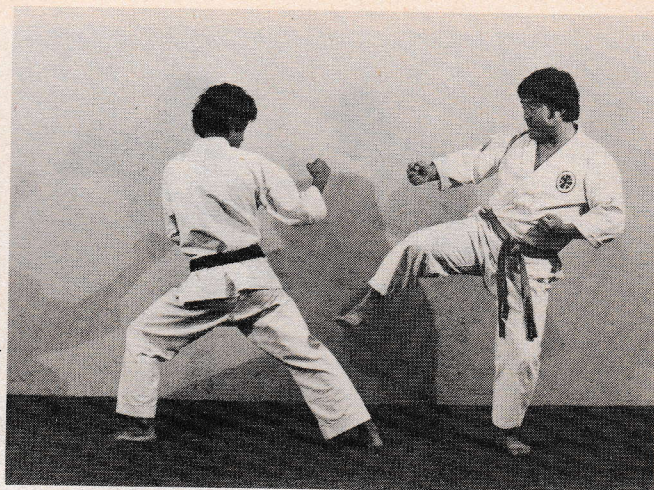
1. Stand-in opponent Kiyoshi Kusahara squares off with Fumio Demura...



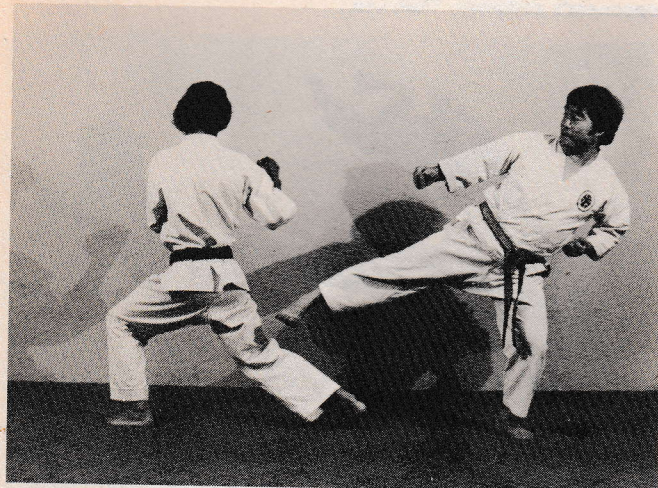
2. The opponent chambers his right leg and...



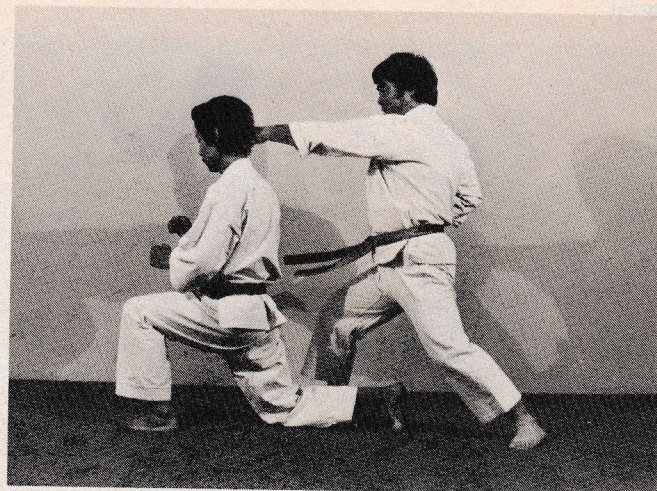
3. As he launches the side kick, Demura draws back on his left leg, lifting up his right and removing it from the line of attack. Then...



4. As the opponent's attacking leg hits the floor, Demura quickly cocks his right leg and...



5. Snaps a side kick to the knee, sending the opponent down and spinning to the outside. Demura powers in and...



6. Finishes the opponent by slamming a reverse punch to the back of the opponent's skull.

**COMPARATIVE SYSTEMS**  
**THE SIDE KICK**



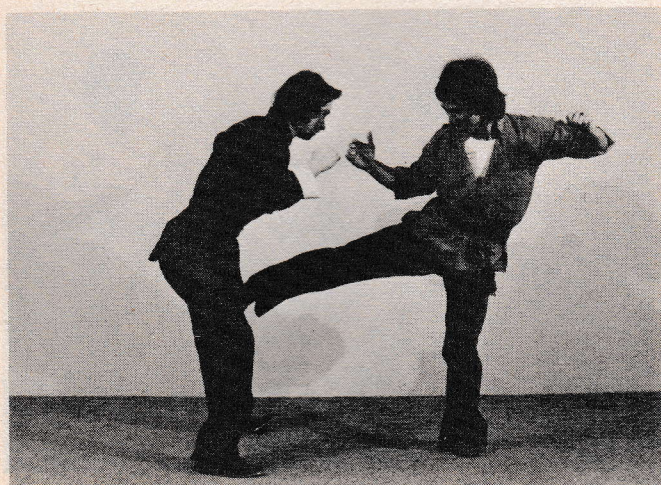
**ERIC LEE**  
Chinese Tradition  
Won Hop Kuen Do



1. Stand-in Gary Balabam squares off with Eric Lee.



2. As the opponent begins his kick, Lee quickly checks the attacking limb with a kick to the shin. Then Lee...



3. Quickly snaps a counter strike with the same leg, to the opponent's groin.



4. Lee rotates the kicking leg, and slams another kick into the opponent's abdomen. Then Lee...



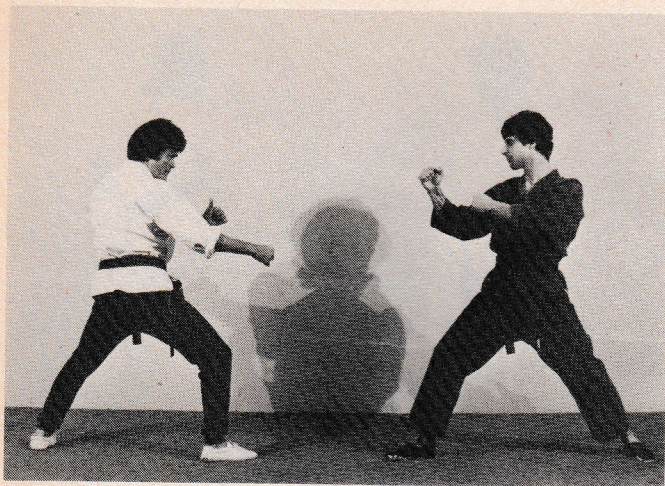
5. Pivots 180 degrees, chambers his right leg, and...



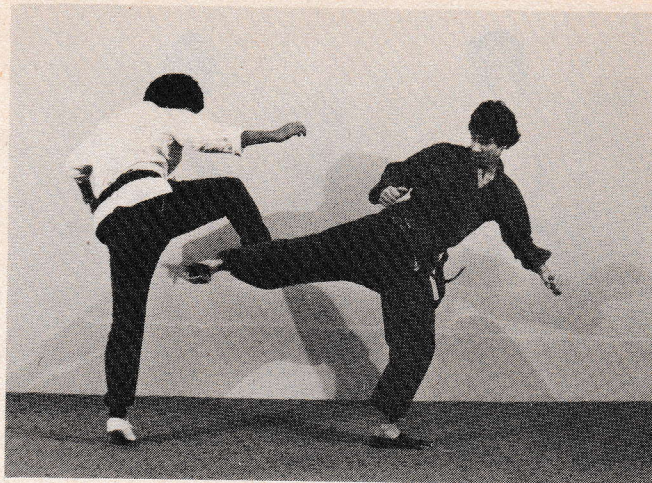
6. Sends the opponent flying with a back thrust kick to the abdomen.



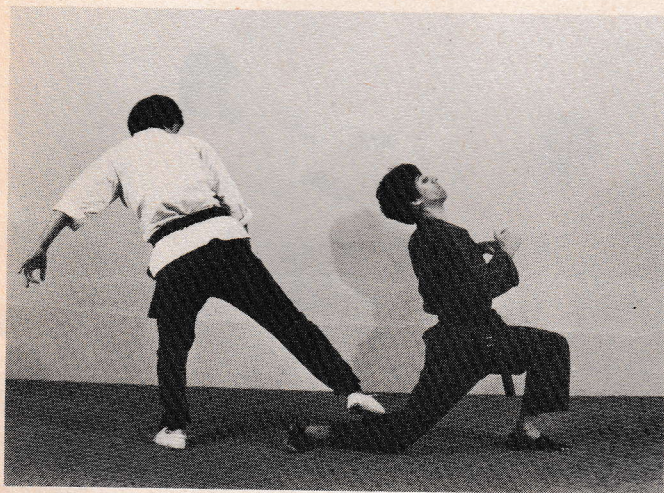
**TADASHI YAMASHITA**  
Okinawan Tradition  
Shorin-Ryu



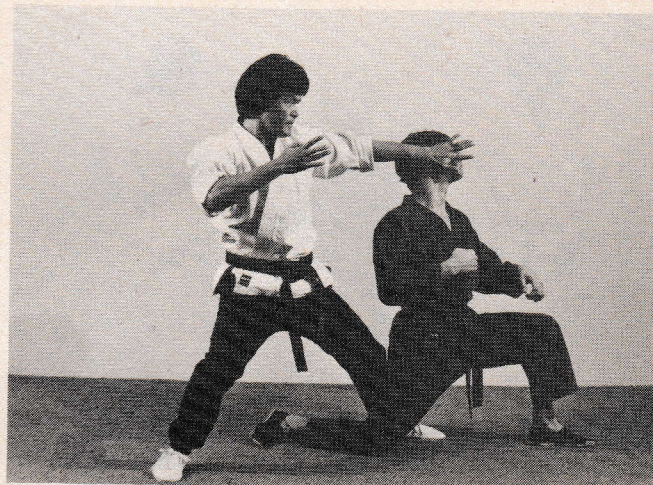
1. Stand-in Brent Joseph Holly squares off with Tadashi Yamashita and...



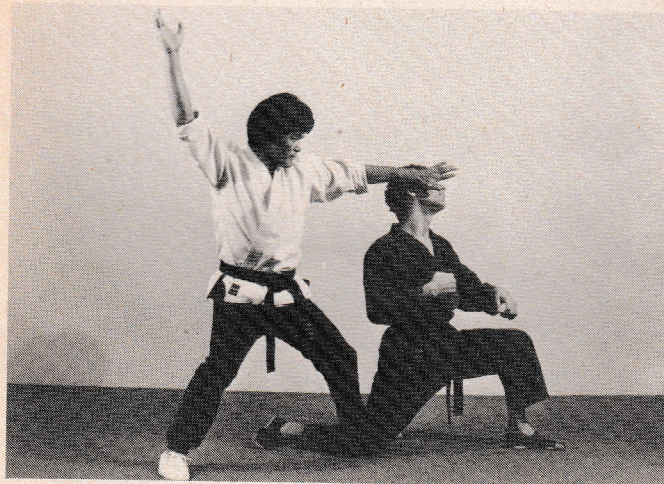
2. As Holly launches his side kick, Yamashita side-steps and deflects the kick with his right foot, sending the opponent off-balance...



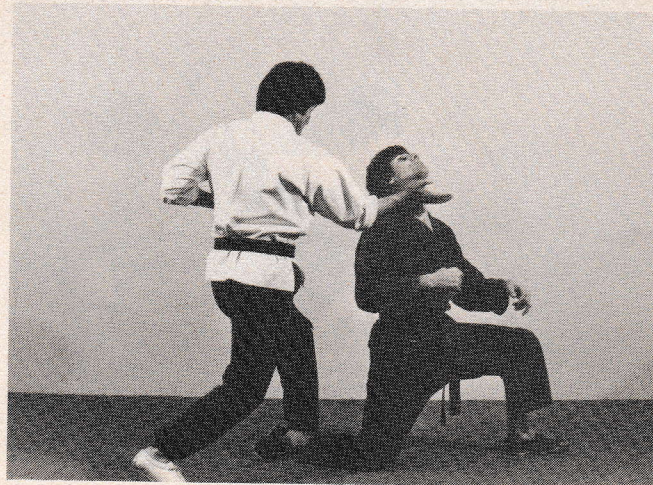
3. And as the opponent heads for the floor, Yamashita pins him with a savage stomping kick to the grounding knee. Yamashita then...



4. Pivots, with the opponent's outstretched leg between his own. Yamashita slaps the opponent with a left, open palm strike and...



5. Cocks his right arm and...

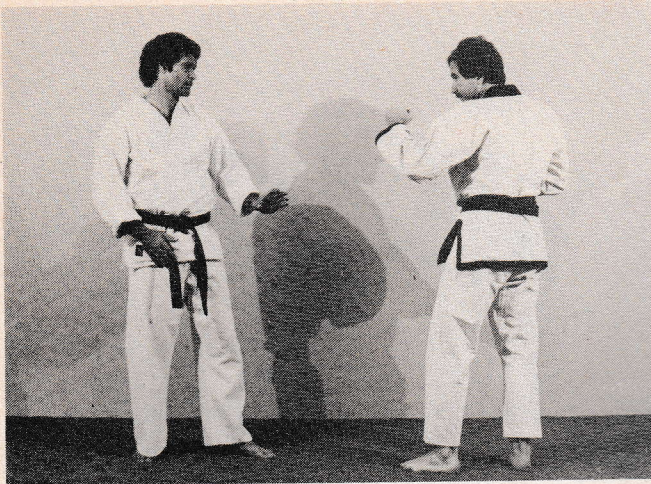


6. Finishes the attacker with a slashing shuto strike to the base of the throat.

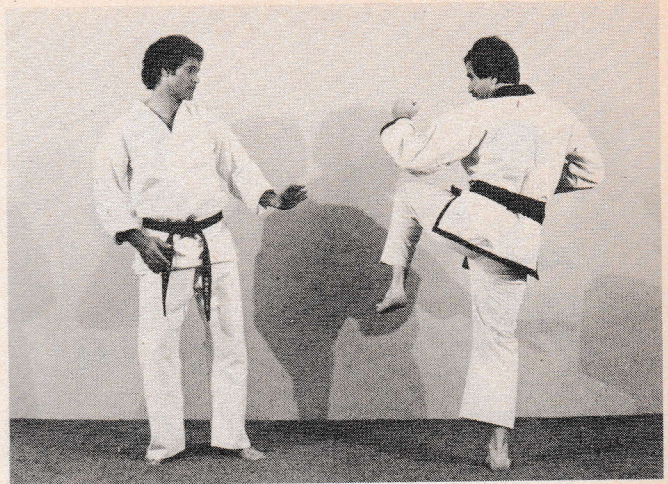
**COMPARATIVE SYSTEMS**  
**THE SIDE KICK**



**MIKE STONE**  
American Karate  
Eclectic



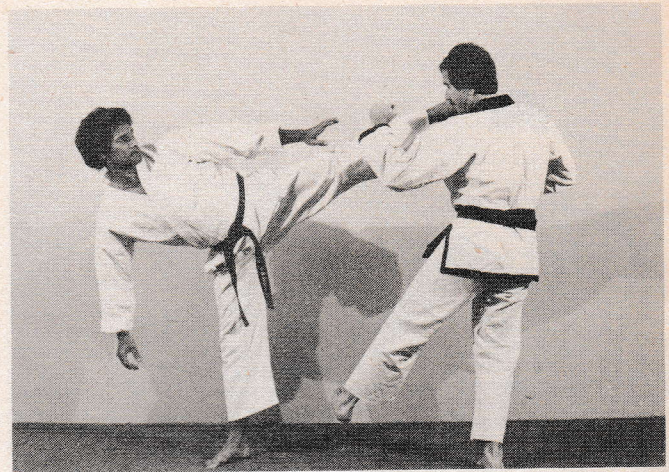
1. Mike Stone squares off with stand-in Alan Amiel and...



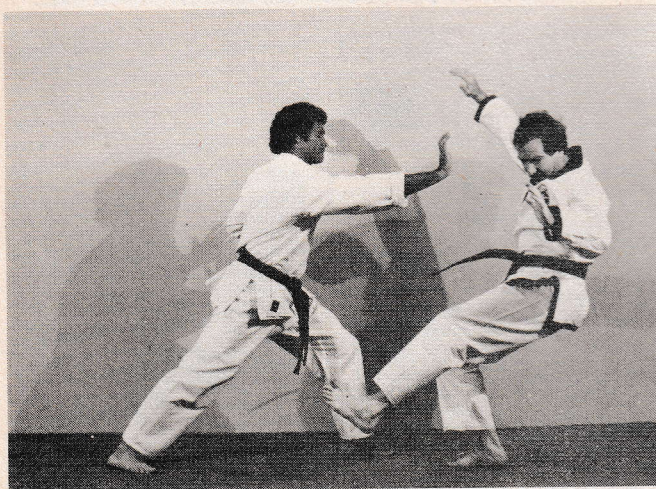
2. The opponent quickly chambers for the side kick. Then...



3. As the opponent launches the kick Stone steps back into an exaggerated cat stance with his left leg off the floor and...



4. Without shifting his base, snaps the raised left leg into a side kick counter to the face. Then...

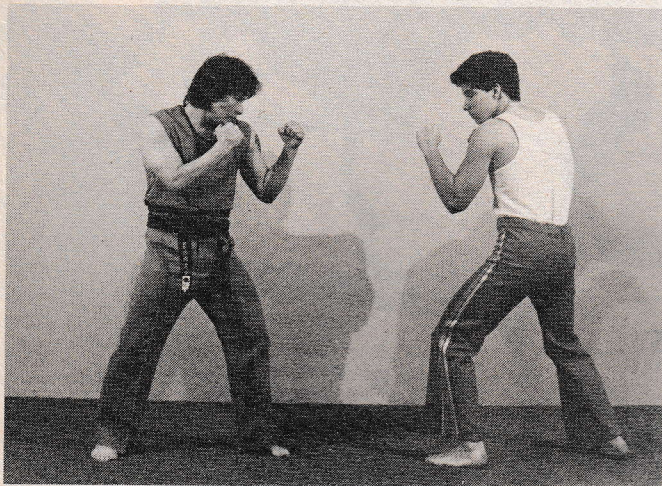


5. As Stone's left leg comes down, he powers into the dead space of the opponent's technique and finishes him with a right palm heel.



## BENNY URQUIDEZ

American Karate  
Sport/Full-Contact



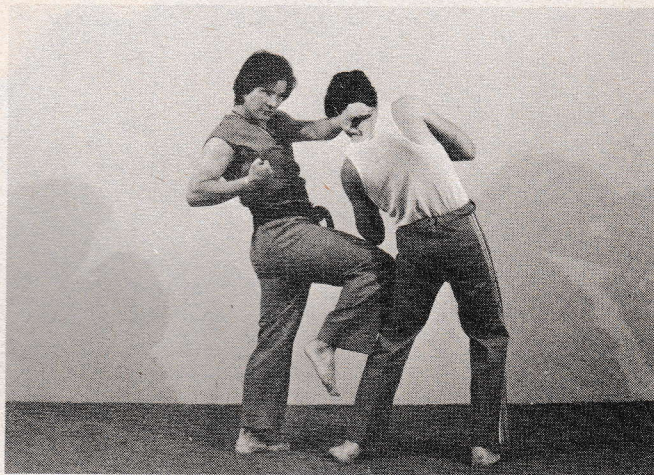
1. Benny Urquidez squares off with stand-in Corley Jacoby and...



2. As Jacoby begins to strike with the side kick, Urquidez recoils into an exaggerated cat stance withdrawing his leg from the line of attack. Then...



3. As the attacking leg lands, Urquidez jams the opponent with his left knee while his left forearm checks the opponent's hands then...



4. The checking hand slides over the shoulder, secures the opponent's neck, and Urquidez slams a right knee strike into the hip socket.

## COMPARATIVE SYSTEMS THE SIDE KICK



# NATIONAL KARATE CIRCUIT RATINGS TOP THREE COMPETITORS PER REGION

## REGION 1

### MEN'S FIGHTING:

**1st, 36 Points,** MEL CHERRY;  
**2nd, 24 Points,** KEITH  
HIRABAYASHI; **3rd, Tied, 12**  
**Points:** MARK COLLEN, DOUG  
ZEAL, DAVE WEST, MIKE  
SHINTAKU.

### WOMEN'S FIGHTING:

**1st, Tied, 16 Points:** LISA  
SIMPSON, DORIA FINGERHUT;  
**2nd, Tied 12 Points:** TANIA  
MATTHEWS, JANESA KRUSE; **3rd,**  
**Tied 8 Points:** LORRIE PUGH,  
LORI BECKER, DEBBIE  
CULLINGS, HANI SUSBILLA.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 48 Points,** ROGER TUNG;  
**2nd, Tied 21 Points:** DORIA  
FINGERHUT, SERENG MAES,  
JERRY GOULD; **3rd, Tied 8**  
**Points:** STEVE CURRAN, KEITH  
HIRABAYASHI, PETER R.  
MORALES.

### WEAPONS KATA (MEN & WOMEN):

**1st, Tied 12 Points:** STEVE  
CURRAN, MARK HEYERDAHL,  
ROGER TUNG; **2nd, Tied 8**  
**Points:** KEITH HIRABAYASHI,  
PETER R. MORALES; **3rd, 4**  
**Points,** STERLING OSBORNE.

## REGION 2

### MEN'S FIGHTING:

**1st, 130 Points,** STEVE  
ANDERSON; **2nd, 43 Points,**  
KENNY BLANCHE; **3rd, Tied 40**  
**Points:** CHRIS OST, ALVIN  
PROUDER.

### WOMEN'S FIGHTING:

**1st, 48 Points,** SHELLEY  
CHACON; **2nd, 16 Points,** MARY  
STARK OWENS; **3rd, Tied 12 Points:**  
RHONDA FORBACH, LYNICE  
MILLS, CYNTHIA PROUDER, EMY  
TORRES, TAMMY WHELAN.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 172 Points,** GEORGE  
CHUNG; **2nd, 164 Points,**  
CYNTHIA ROTHROCK; **3rd, 122**  
**Points,** STUART QUAN.

### WEAPONS KATA (MEN & WOMEN):

**1st, 92 Points,** CYNTHIA  
ROTHROCK; **2nd, 24 Points,**  
GEORGE CHUNG; **3rd, 22 Points,**  
STUART QUAN.

## REGION 3

### MEN'S FIGHTING:

**1st, 152 Points,** JOHN  
LONGSTREET; **2nd, 36 Points,**  
TERRY NORBLOM; **3rd, 32**  
**Points,** LARRY R. CARNAHAN.

### WOMEN'S FIGHTING:

**1st, 12 Points,** AMY OLSON; **2nd,**  
**8 Points,** LONI ATENHOFER; **3rd,**  
**Tied 4 Points:** COLLEEN  
MURPHY, AMY MCDONNELL.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 104 Points,** SONNY ONOWO;  
**2nd, Tied 16 Points:** TERRY  
NORBLOM, MIKE TRIVINSKI, **3rd,**  
**12 Points,** JULIE JAKOBS.

### WEAPONS KATA (MEN & WOMEN):

**1st, Tied 12 Points:** BOBBY  
BARBOGAN, DEAN CHAPMAN,  
MIKE SCHONEBERGER; **2nd,**  
**Tied 8 Points:** AL LAMB, PATTI  
MCCLINTOCK, BILL NELSON,  
WAYNE LUNDE; **3rd, Tied 4**  
**Points:** ARTURO RODRIGUES,  
RICH HODGKINSON.

## REGION 4

### MEN'S FIGHTING:

**1st, Tied 20 Points:** TROY  
MCCASKELL, SONNY  
LINEBARGER; **2nd, 18 Points,**  
T.A. WHITE; **3rd, 16 Points,** JAIME  
SAINZ.

### WOMEN'S FIGHTING:

**1st, 21 Points,** MARIA PINA; **2nd,**  
**20 Points,** ALMA ORNELAS; **3rd,**  
**12 Points,** LOU ANN YEE.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 66 Points,** SOPHIA KIKUCHI;  
**2nd, 20 Points,** JAIME SAINZ;  
**3rd, 18 Points,** KENNY PEREZ.

### WEAPONS KATA (MEN & WOMEN):

**1st, 31 Points,** SOPHIA KIKUCHI;  
**2nd, 21 Points,** KENNY PEREZ;  
**3rd, 12 Points,** DIRK JOHNSON.

## REGION 5

### MEN'S FIGHTING:

**1st, 73 Points,** RUSSELL MAPES;  
**2nd, 29 Points,** ERIC  
ALEXANDER; **3rd, 24 Points,**  
CEDRIC "BULL" RODGERS.

### WOMEN'S FIGHTING:

**1st, 39 Points,** JOYCE BROWN;  
**2nd, Tied 12 Points:** DEBBIE  
JONES, SANDY MILLER; **3rd, 9**  
**Points,** REBECCA NOVAK.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 49 Points,** DOUG  
HENDERSHOT; **2nd, 36 Points,**  
LISA GREENE; **3rd, 33 Points,**  
MARK HURST.

### WEAPONS KATA (MEN & WOMEN):

**1st, 49 Points,** DOUG  
HENDERSHOT; **2nd, 27 Points,**  
SCOTT MEINHOLDT; **3rd, 12**  
**Points,** MARK HURST.

## REGION 6

### MEN'S FIGHTING:

**1st, 72 Points,** RAY MCCALLUM;  
**2nd, 60 Points,** TIM KIRBY; **3rd,**  
**55 Points,** AL GARZA.

### WOMEN'S FIGHTING:

**1st, 136 Points,** LINDA DENLEY;  
**2nd, 56 Points,** CINDY  
BENAVIDES; **3rd, 24 Points,**  
MARIA DOEST.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 152 Points,** STEVE POWELL;  
**2nd, 63 Points,** BRIAN DUFFY;  
**3rd, 59 Points,** COVERT  
BLACKLEDGE.

### WEAPONS KATA (MEN & WOMEN):

**1st, 54 Points,** BRIAN DUFFY;  
**2nd, 51 Points,** STEVE POWELL;  
**3rd, 40 Points,** COVERT  
BLACKLEDGE.

## REGION 7

### MEN'S FIGHTING:

**1st, 138 Points,** HAROLD  
"SCORPION" BURRAGE; **2nd, 94**  
**Points,** MATTHEW GLASPER; **3rd,**  
**80 Points,** RICHARD PLOWDEN.

### WOMEN'S FIGHTING:

**1st, 112 Points,** ARLENE LIMAS;  
**2nd, 84 Points,** KIMBERLY  
TAYLOR; **3rd, 44 Points,** LORI  
LANTRIP.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 84 Points,** LORI LANTRIP;  
**2nd, 65 Points,** ARLENE LIMAS;  
**3rd, 44 Points,** STEVE ABBATE.

### WEAPONS KATA (MEN & WOMEN):

**1st, 65 Points,** ARLENE LIMAS;  
**2nd, 40 Points,** TOM HERIAUD;  
**3rd, 24 Points,** STEVE ABBATE.

## REGION 8

### MEN'S FIGHTING:

**1st, 148 Points,** JOEY SHIFLETT;  
**2nd, 112 Points,** ROBERT  
HARRIS; **3rd, 84 Points,** VERNON  
JOHNSON.

### WOMEN'S FIGHTING:

**1st, 72 Points,** RHONDA  
ALEXANDER; **2nd, Tied 56**  
**Points:** BECKY CHAPMAN, JULIA  
LEDBETTER-TYLER; **3rd, 40**  
**Points,** STACEY DUKE.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 76 Points,** JAMIE HOOPER;  
**2nd, 72 Points,** JULIA  
LEDBETTER-TYLER; **3rd, 48**  
**Points,** MITZI TYLER.

### WEAPONS KATA (MEN & WOMEN):

**1st, 81 Points,** DALE KIRBY; **2nd,**  
**40 Points,** VICK COFFIN; **3rd, 36**  
**Points,** JAIME HOOPER.

## REGION 9

### MEN'S FIGHTING:

**1st, 72 Points,** MARK GURLEY;  
**2nd, 64 Points,** MIKE GREENE;  
**3rd, Tied 44 Points:** EARL  
HARRIS, JOHN GRADEN.

### WOMEN'S FIGHTING:

**1st, 92 Points,** DONNA JUDGE;  
**2nd, Tied 60 Points:** TINA  
GURLEY, VICKI LUGO; **3rd, 20**  
**Points,** LORI CLAPPER.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 48 Points,** MIKE MCCOY;  
**2nd, 44 Points,** LORI CLAPPER;  
**3rd, 36 Points,** NINA CHACON.

### WEAPONS KATA (MEN & WOMEN):

**1st, 36 Points,** SCOTT MORTON;  
**2nd, Tied 32 Points,** LEM  
MILLER, MICHAEL RANDALL; **3rd,**  
**24 Points,** ANDY WILSON.

## REGION 10

### MEN'S FIGHTING:

**1st, 90 Points,** BILLY BLANKS;  
**2nd, 52 Points,** DAVID RANDALL;  
**3rd, 36 Points,** MIKE MOAN.

### WOMEN'S FIGHTING:

**1st, 34 Points,** KATHY RONDELLI;  
**2nd, Tied 12 Points:** HELEN  
CHUNG, CHANDRA ELGIN, LYNN  
HUGHES, DENISE ROULEAU,  
CHERYL SCHOPP; **3rd, Tied 8**  
**Points,** RITA HUNDLEY, VANESSA  
NORTON.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 202 Points,** JOHN CHUNG;  
**2nd, 68 Points,** NICK GRACENI;  
**3rd, 56 Points,** CHARLES LEE.

### WEAPONS KATA (MEN & WOMEN):

**1st, 32 Points,** NICK GRACENI,  
**2nd, 24 Points,** STEVEN BEST;  
**3rd, 16 Points,** ROBERT DUNLAP.

## REGION 11

### MEN'S FIGHTING:

**1st, 52 Points,** SAM ROBERTS;  
**2nd, 24 Points,** MARK WILLIAMS;  
**3rd, 21 Points,** MIKE  
STEIGERWALD.

### WOMEN'S FIGHTING:

**1st, 22 Points,** DONNA  
TRIBBETT; **2nd, Tied 12 Points,**  
KATHRYN BAXTER, ELLA  
BENNETT, TERRY BUTLER,  
KAREN KOTLAR, CANDY STILL,  
PATRICIA WIRTH; **3rd, 9 Points,**  
CONNIE CASALANTI.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 72 Points,** TOYOTARO  
MIYAZAKI; **2nd, 48 Points,**  
KATHRYN BAXTER; **3rd, 36**  
**Points,** HIDY OCHAI.

### WEAPONS KATA (MEN & WOMEN):

**1st, 44 Points,** TOYOTARO  
MIYAZAKI; **2nd, 24 Points,** JESUS  
CHRIST; **3rd, Tied 16 Points:**  
"LITTLE K.A." MIKE  
STEIGERWALD.

## REGION 12

### MEN'S FIGHTING:

**1st, 48 Points,** KEN OSBORNE;  
**2nd, 44 Points,** SONNY DANIELS;  
**3rd, 29 Points,** JOHN HAMZY.

### WOMEN'S FIGHTING:

**1st, 40 Points,** KAREN HARVEY;  
**2nd, 20 Points,** LAURA  
RENTSCHLER; **3rd, Tied 12**  
**Points:** ANN DEWEY, TAMMY  
FINKELDEY, MICHELLE  
JOHNSON, LAURIE MOORE,  
HELEN SOUSA.

### HARD STYLE KATA (MEN & WOMEN):

**1st, 48 Points,** JOHN LOUPOS;  
**2nd, 38 Points,** GLENN HART; **3rd,**  
**20 Points,** JUDY THOMAS.

### WEAPONS KATA (MEN & WOMEN):

**1st, 30 Points,** GLENN HART; **2nd,**  
**Tied 12 Points,** KATHY BEECKEL,  
BRIAN RICCI, RAINIE CASSIE,  
JOHN LOUPOS, NESTOR LIMAS;  
**3rd, Tied 8 Points:** JANET FOLEY,  
DON MURNANE, PETER IVES,  
NORMAN RIEL, MARY DE PIETIO.



# Forms & Fighting

## 9TH ALASKA KARATE CHAMPIONSHIP

**TITLE:** 9TH ALASKA KARATE CHAMPIONSHIP

**LOCATION:** ANCHORAGE, ALASKA

**SPONSOR:** KATSUTAKA TANAKA, TANAKA'S MARTIAL ARTS

### MEN'S BLACK BELT KUMITE:

1. Kenneth Holmes (F)
2. Donald Burnett (S)
3. Doug Kouchi (T)

### WOMEN'S BLACK BELT KUMITE:

1. Kelly Lanasko (Y)
2. Cindy Mittasch (T)
3. Mary Ryan (F)

### MEN'S COLORED BELT KUMITE

1. Roy Uttech (Y)
2. Ronald Buben (Y)
3. Wayne Crilmore (F)

### WOMEN'S COLORED BELTS KUMITE

1. Faye Tate (S)
2. Mary Burkman (T)
3. Donna Brown (T)

### MEN'S BLACK BELT KATA:

1. Mark Swartz (T)
2. Dennis Swarthout (S)
3. Chris Burgess (T)

### WOMEN'S BLACK BELT KATA:

1. Cindy Mittasch (T)
2. Cathy Lanpheare (Y)
3. Mart Ryan (FT)

### MEN'S COLORED BELTS KATA:

1. Doug Terry (T)
2. Mark Hale (S)
3. Mike Hamlin (T)

### WOMEN'S COLORED BELTS KATA:

1. Jeanne Carter (T)
2. Faye Tate (S)
3. Kit Ventgen (S)

### TEAM KUMITE:

1. Ft. Richardson Combat Karate
2. Yang's Karate
3. Tanaka's Martial Arts

### LEGEND:

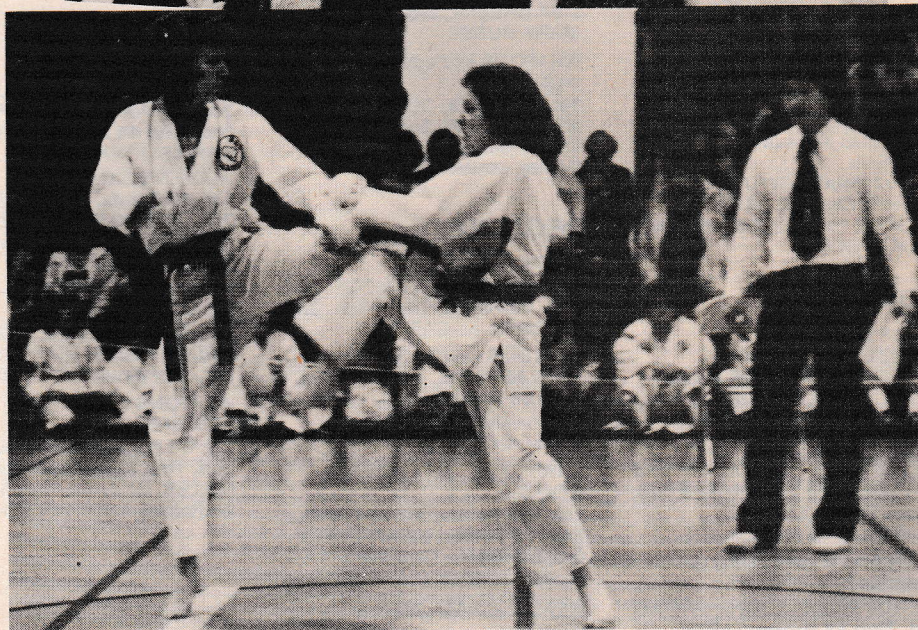
T: Tanaka's Martial Arts

Y: Yang's Karate

F: Ft. Richardson Combat Karate

S: Shudokan, Fairbanks

Eric Lee, the "little King of Kata," joined Katsutaka Tanaka, for the 9th Annual Alaska Karate Championships in Anchorage. As can be seen, the action was fast and furious, particularly in women's kumite...





# the competitor's corner

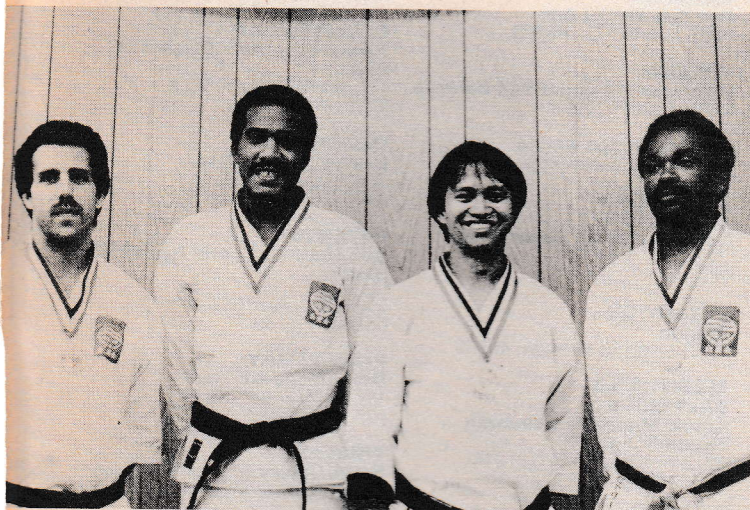
## 2ND INTERNATIONAL KARATE ASSOCIATION WORLD CUP CHAMPIONSHIPS

**TITLE:** 2nd International Karate Association World Cup Championship

**DATE:** July 17, 1982

**LOCATION:** Glendale High School Gymnasium, Glendale CA

**SPONSOR:** Takayuki Kubota



Bernard Edwards' karate team, after being forced to settle for a second place at last year's International Karate Association's World Cup Championships, managed to take first place at this year's tourney. From left to right: Bic Sherrod, John Hill, Eddie DeAsis, and the team captain, Bernard Edwards.

### 1. MEN'S BLACK BELT KUMITE

First: Tim Baker (IKA—HQ)

Second: Boban Petkovic (IKA—HQ)

Third: Val Mijailavic (IKA—HQ)

Fourth: Miguel Lopez (IKA—HQ)

### 2. WOMEN'S BLACK BELT KUMITE

First: Yolanda Howard (IKA)

Second: Helen Smythe (JKA)

Third: Faye Tate (Alaska)

Fourth: Molly Hand (Canada)

### 3. MEN'S BLACK BELT KATA

First: Hector Torres (IKA—Mexico)

Second: Tom Serrano (IKA—Pasadena)

Third: Manuel Aquino (JKO)

Fourth: Dirk Burkhardt (JKO)

### 4. WOMEN'S BLACK BELT KATA

First: Yolanda Howard (IKA—HQ)

Second: Helen Smythe (JKA)

Third: Molly Hand (IKA—Canada)

Fourth: Rosa Aponte (IKA—Puerto Rico)

### 5. TEAM COMPETITION

First: Bernard Edwards' Team (Millbrae, California)

Second: Sidney Pedraza's (IKA Team Tijuana, Mexico)

Third: Giorgio Fontana's (IKA Team Turin, Italy)

Fourth: Val Mijailavic's Team (IKA Headquarters)



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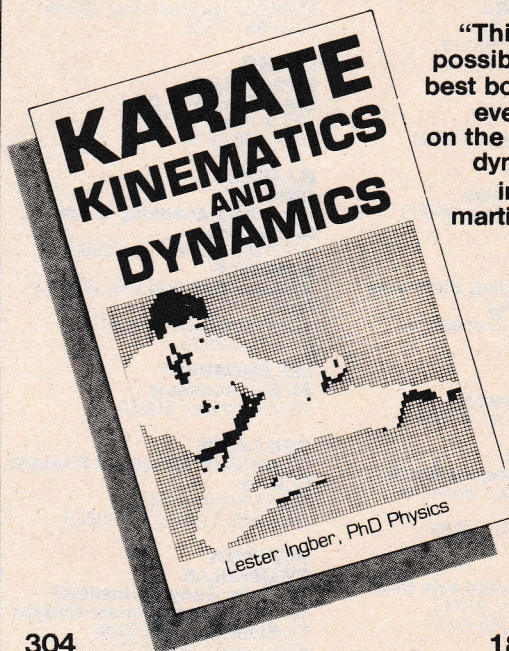
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
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## KICKBACK

Continued from page 7

probably by five or six points; and in looking at the film, this is clarified. If Steve Shepherd wants to say he fought Oak Tree Edwards, then let him come in at any weight he wants and Oak Tree will fight at his fighting weight of 195 pounds—not 175 pounds. It would not be a decision fight for Oak Tree; it would be a knock out.

As of this letter, there's an open challenge to Steve if he wants to fight Oak Tree, with Oak Tree at his fighting weight of 195 pounds, Steve at whatever weight he wants to come in at. We will do it for a very minimal amount of money, or winner takes all.

Bill McDonald  
Demetrius "Oak Tree" Edwards  
Greenville, North Carolina

### EVOLUTION OF THE MARTIAL ARTS

I would like to compliment you on yet another excellent article on traditional martial arts: "The Evolution of the Martial Arts" (Kick, August '82, H.L. Kurland, author) was an in-depth look at the origins of the evolved styles. As it is in nature that a plant cannot grow without its roots, so it is with the martial artist. It is only through nourishing our roots that we can grow and understand. It is through such traditional articles that we can truly understand where we are going.

Michael Peters, MD  
Belle Terre, New York

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Continued from page 8

4th ANNUAL GREATER LONG ISLAND OPEN KARATE CHAMPIONSHIPS. Kings Park Senior High School, Route 25a, Kings Park, Long Island, New York. Contact Nick Adler, Sayville Karate Academy, 247 West Main Street, Sayville, New York 11782; (516) 567-9842; or Terry Maccarrone, (516) 289-8973.

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\*\*\*\*Contact Dan Rodarte, IKBA Headquarters, 505 W. Whittier Blvd., Montebello, CA 90640; (213) 721-6056.

## NEWS and REVIEWS Continued from page 15

### Jhoon Rhee & Company Capture Accolades in Capitol



Washington, DC—At the National Independence Day Celebration held in Washington DC this July 4th, Jhoon Rhee's marching team of 436 students and instructors captured the trophy awarded to the best "special unit" in the Independence Day Parade. The 436 member team symbolically represented America—206 members stood for the nation's birthday, and 230 members represented the population of the United States.

The parade featured over 5,000 participants, music, and a fireworks display. The grand finale was Jhoon

Rhee's team forming a human "Stars & Stripes" and the letters "U.S.", as well as a choreographed demonstration to the music of "God Bless America." Following the parade, the team assembled in the shadow of the Washington monument to repeat its choreographed demonstration, as well as additional displays to the music of Beethoven's Fifth Symphony and the theme from "Exodus."

"It was a thrill I'll always remember," Rhee beamed. "To participate in this parade was a great honor. But for our unit to win the special prize—it was a memory I'll always cherish."



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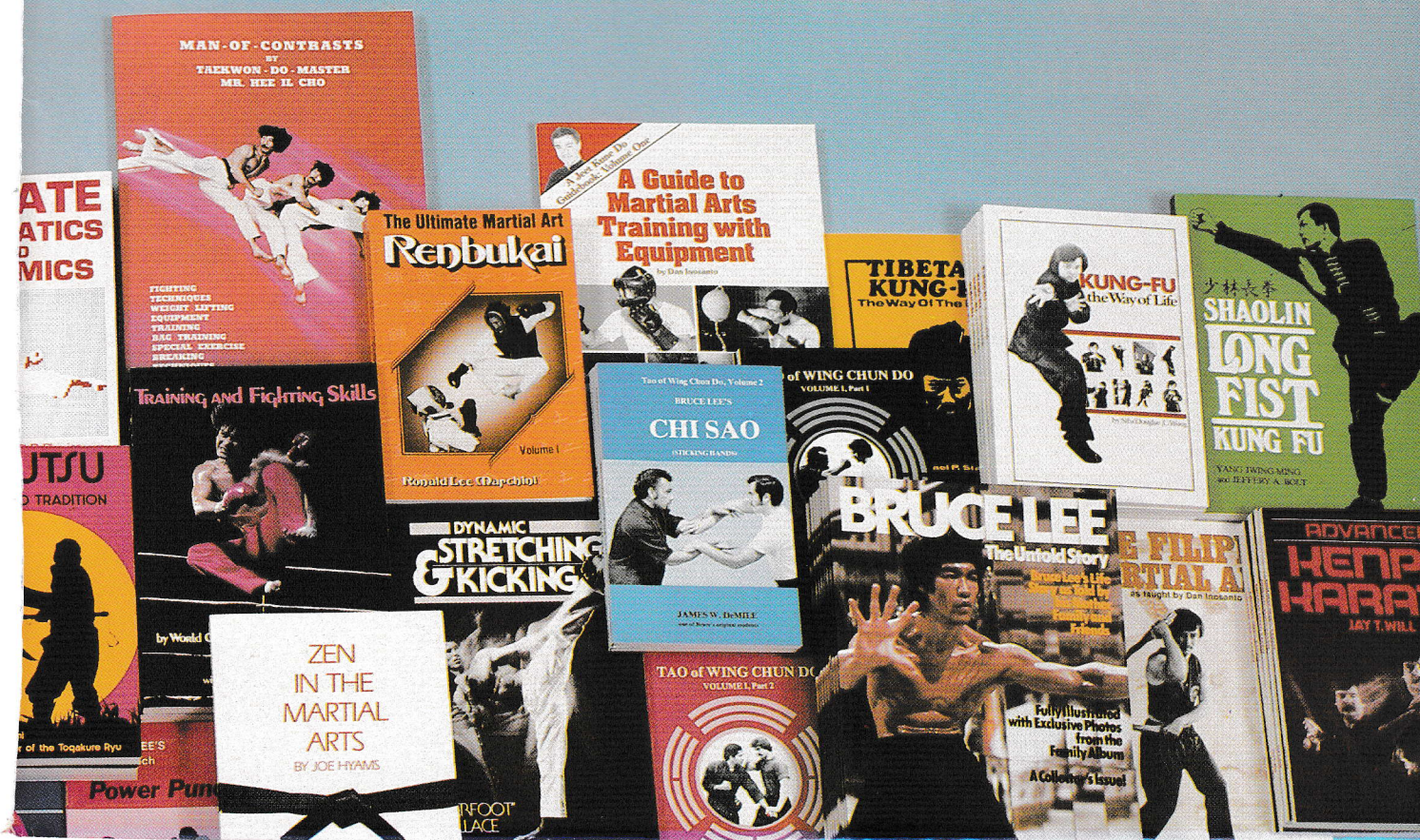
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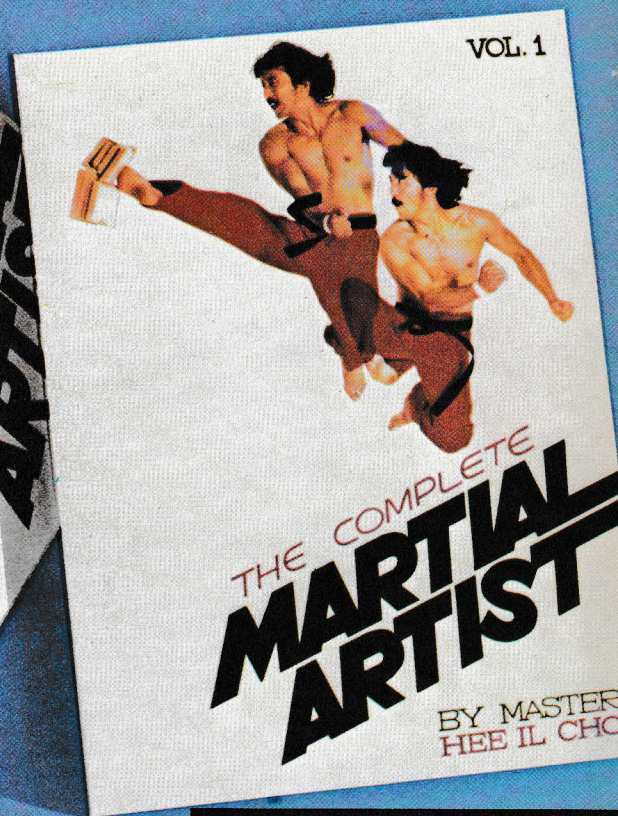
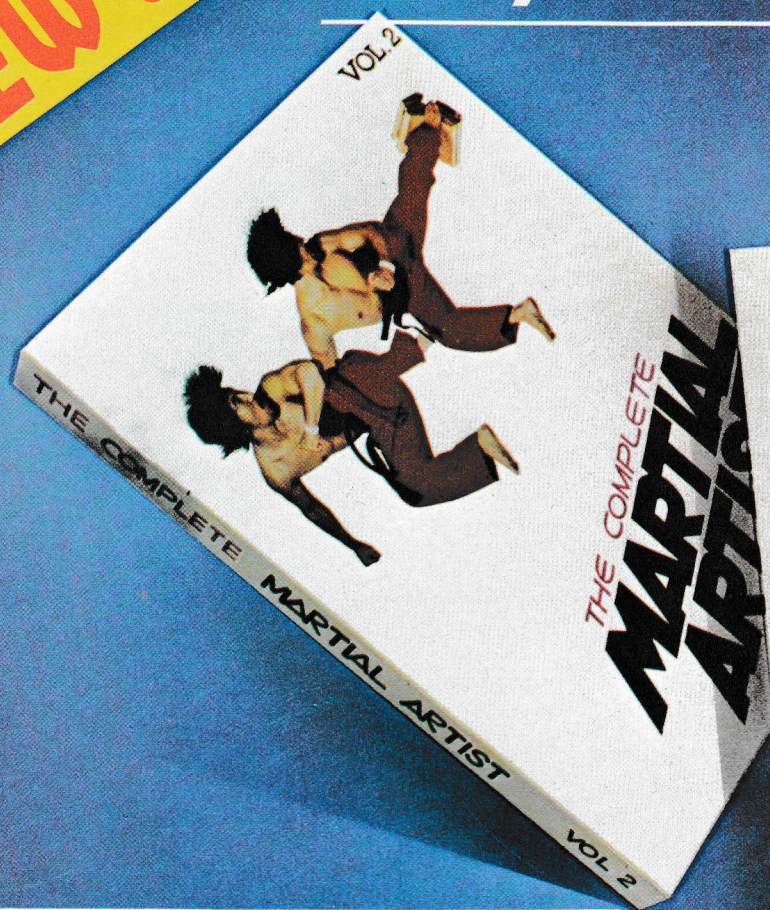
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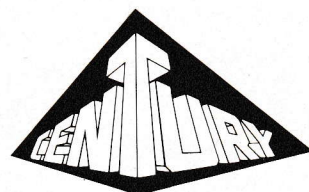
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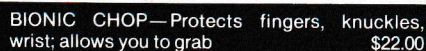
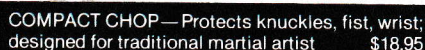
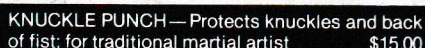
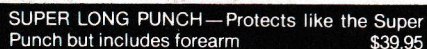
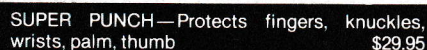
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